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ABSTRACT

Following a Curriculum Development Workshop-Seminar in media which was designed to prepare teachers to implement courses and programs in their own schools, teachers from elementary, secondary, and community college levels of instruction prepared written responses detailing their goals and objectives and collected them in this document. Contents include "Communication Arts" and "Media in Language Arts" for the elementary grades; "Filmmaking Course" for the middle grades; "Exploring the Language of Film," "Media Theory and Production Courses," "Film Study Course" (a six-week course introducing students to the film), "Film Study Course" (a semester course in which film is used to stimulate discussions on values and feelings), "Propaganda Segment of 9-Week Communications Units," and "Journalism and Drama Courses" for the senior high school; and "Media in the Curriculum; English 01, Verbal Studies," "Humanities Survey," "Non-Transfer English," "Faculty Workshop in Media," "Expository Writing," and "Interdisciplinary Study" for the junior and community college. (RB)

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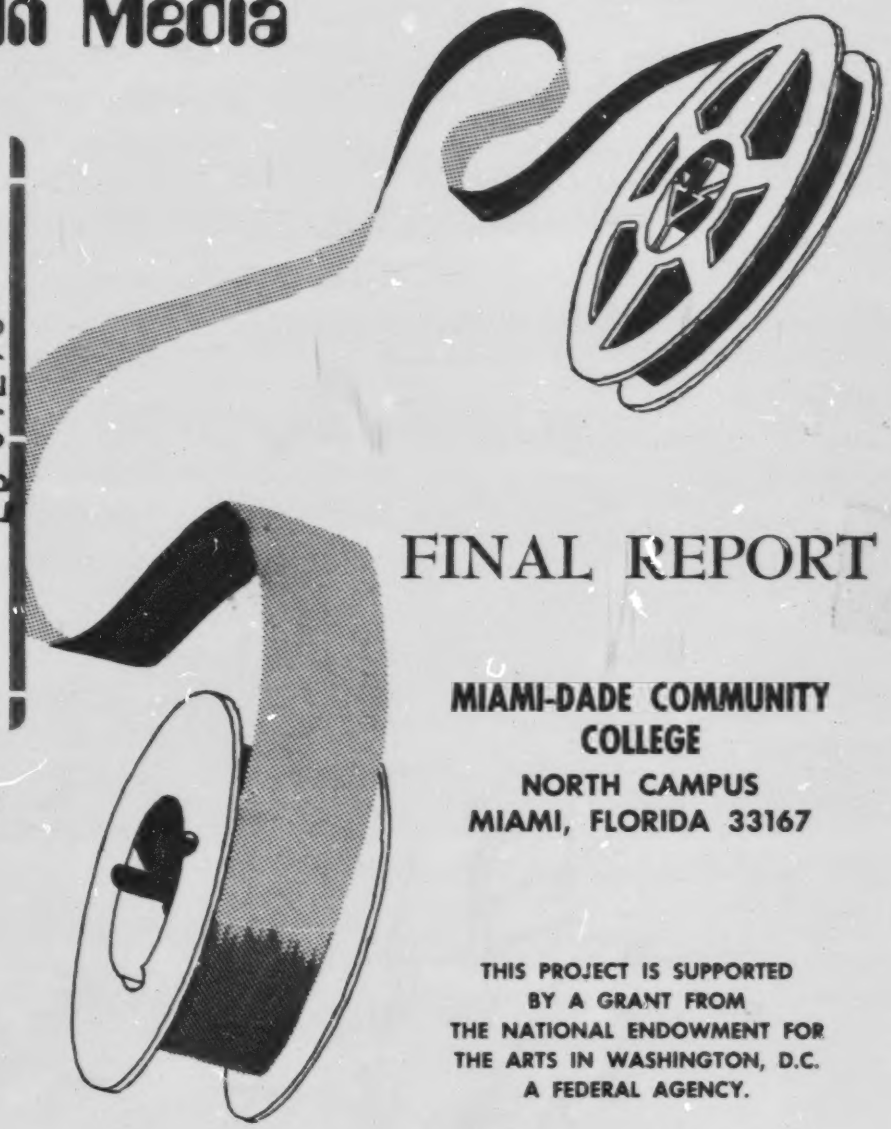
Curriculum Development Workshop-Seminar In Media



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FINAL REPORT

MIAMI-DADE COMMUNITY COLLEGE
NORTH CAMPUS
MIAMI, FLORIDA 33167

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Forward

One teacher cannot copy another entirely, nor can a course ever be completely duplicated. Differences in individual temperament and teaching techniques, no less than the student "mix" in a particular class, make for variations in what actually happens within a course or a classroom.. But, given a set of objectives, individual teachers *can* adopt teaching strategies that result in student learning and achievement. Objectives, too, can be adapted for various grade levels and for a variety of needs. Always, however, the interchange of ideas and experiences is particularly valuable.

A Curriculum Development Workshop-Seminar in Media based on the above premises was held at Miami-Dade Community College, North from July 2 through 13, 1973. It was given as a six semester hour course that would permit teachers to meet with people having similar interests and concerns, draw upon the experiences of those engaged in teaching and using media, and allow for an atmosphere of sharing, thinking and planning. The stated goal of the workshop-seminar was: Participants will develop a media-oriented program consistent with their individual teaching assignments and capable of being implemented in their schools.[1]

The workshop-seminar crammed 90 contact hours into just two weeks, resulting in an unusually full schedule. And then there were those late-night editing and sound sessions in order to finish the films everyone made! There was plenty of give-and-take, of informal talk and wishing out loud. The formal presentations were by Miami-Dade Community College faculty and staff as well as by consultants from Miami, San Francisco, Washington, and Concord, Mass. Among the subjects considered were curriculum possibilities and behavioral objectives in media courses, the effect of film festivals and commercial distribution on educational media, ways of viewing film, film history in courses, TV content as a learning device, building curriculum with and for film, perception and mass communication, getting funds for media teaching, aesthetics of photography, slide-tape production, TV production, and new developments that affect media in education. There was hands-on production experience both in TV and filmmaking. There was a display of curriculum materials contributed by publishers. Full length and short films were viewed (with not enough time just to sit and watch leisurely); the full 1500 item film library of M-DCC was available to participants. A Miami theater chain invited participants to a preview showing of a new feature film, four full length films were shown on campus, and 54 new short films were made available by distributors for participants to preview. Everyone in the Workshop-Seminar also received a collection of film catalogs and

[1]Specific objectives were that participants would: explore a variety of media and their capacities; consult with experts in media creation, criticism, and curricula; choose methods of using media consistent with individual teaching styles; analyze media possibilities useful for individual discipline and/or grade level taught; design goals and objectives incorporating material presented in the course; evaluate the goals and objectives of fellow participants; view a wide variety of films; be willing to implement the results of the course in classrooms; commit themselves to reporting the results of classroom testing of the goals and objectives individually developed.

listings of source materials as well as a notebook containing film book reviews, filmographies, a glossary, and reprints of relevant articles on film and film-making.

All in all, it was a busy, exciting, exhausting two weeks, but at the end each participant received a certificate in recognition of achievement! Everyone must have enjoyed being together, too, for on the last day they spontaneously edited a newsletter, INSIDE MEDIA, which has had several follow-up editions of news and gossip.

Twenty-two men and women participated in the workshop-seminar. Five people taught in elementary schools, eight in senior high schools, seven in community colleges, one in a university, and one was a developer of educational materials. The teaching areas represented by those from senior high schools and colleges were primarily English (ten participants), two people taught developmental studies, one the humanities, and one radio-TV-film; two people devoted most of their time to audio-visual departments.

The most immediate result of everyone's work in curriculum planning was that at the end of the two weeks, each had developed a set of individual goals and objectives and a film. For some, writing the goals was a new experience. (Everyone had been asked to become familiar with several standard publications on the subject before the workshop-seminar[2].) For even more people, making the movie was a new experience — and long hours were spent editing, making titles, learning to operate tape recorders and stop watches while pushing buttons on a projector.

A longer-range result of the workshop-seminar is that participants developed strategies to implement their own goals and objectives and put those ideas into practice during the fall school term of 1973. Participants were also committed to involving their colleagues in their new courses or modules or approaches as a way of sharing the workshop-seminar with those who could not attend in person. Reports of their experiences are detailed on the following stages. Insofar as possible, everyone tried to follow a proposed report form adapted, with permission, from one suggested by Ron Sutton, Executive Secretary of the National Association of Media Educators. (Headings bracketed below are those used on the individual reports.)

1. [The School and Students] Characterize the school where you teach — name, grade, age of students, background of students. Also, please mention something about the city where the school is located and about the specific area of the school.
2. [Place in the Curriculum] Place of course or activity in the curriculum; how it was titled, justified, credited (if in high school or college).
3. [The Course] Note on the philosophical perspective or framework within which course (or module) is taught in relation to total curriculum of grade or department

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[2]Bloom, Benjamin (ed). *Taxonomy of Educational Objectives I.* New York: David McKay Company, Inc., 1956.
Kratwohl, David, etc. al. *Taxonomy of Educational Objectives: The Affective Domain.* New York, David McKay Company, Inc., 1964.
Mager, Robert F. *Preparing Instructional Objectives.* Palo Alto: Fearon Publishers, 1962.
Maloney, Henry B. (ed). *Accountability and the Teaching of English.* Urbana: NCTE, 1972.
Maxwell, John and Anthony Tovatt (eds). *On Writing Behavioral Objectives for English.* Urbana: NCTE, 1970.

4. [Goals and Objectives] Goals and objectives of course, module, or activity.
5. [Strategies] Outline or log of planned and actual experiences of students and teacher.
6. [Reactions] If possible, include anecdotal reportage of outstanding moments (high or low points); quotes, evaluations, reactions, etc. are particularly encouraged.
7. [Evaluation] Methods and tools of evaluation.
8. [Future of the Course] Future of the course, module, or activity. Reactions of colleagues you have involved. Response of administrators. Frank discussion of problems encountered — and solutions.

The responses of participants appear here as they were written, though sometimes slightly edited in the interest of space. They range from dejected ("nobody took the module") to ecstatic ("the administration was so impressed it is backing me all the way"). But the joys and frustrations — the words as well as the ideas — of each individual are all authentic and do not represent any institutional or editorial bias on the part of Miami-Dade Community College.

Hopefully, in these reports others will find ideas to try, support for theories, and encouragement to implement both in the classroom.

Audrey J. Roth
Miami-Dade Community College, North

Communication Arts

Janice C. Jones
Miami Heights Elementary School, Miami, Florida

THE SCHOOL AND STUDENTS

Miami Heights Elementary School, in the southern part of the greater Miami metropolitan area, houses grades K-5. This includes a student body of 1,050 and a faculty of 50, each group being of tri-ethnic origin—Black, Spanish, and a majority of Caucasian. Its pupils come from lower middle to upper middle socio-economic groups and from homes which are subsidized housing on the one hand, and on the other extreme, from homes which contain such amenities as private pools and cabana baths.

THE COURSE

The six sections of fifth grade are in a six-pack building. Each two rooms are connected and each teacher is paired with one other.

Because of the independence granted our teachers to choose the method of groupings which best suited our separate faculty abilities and the needs of our pupils, I teach the higher-ability students in Language Arts from my partner's homeroom and from mine. My partner, who has had training in the Systems Approach to Reading, takes the lower halves of our combined classes for Language. Each of us teaches our own homeroom all other subjects. For reporting purposes, I am responsible in the Language Arts Block for two-and-one-half hours of instruction in Reading, English, Spelling, and Handwriting. However, because of the many cross-concept possibilities in a Block, I have set this program up as a Communications Course, with the simple overall objective being "to learn to send, to receive, and to create ideas more effectively."

To my amazement, I have found that even very bright children have more difficulty interpreting non-print or wordless media (including comic strips, cartoons, pictures, and slides) than they have with printed material on their level. It was almost as though they were using words as a poor substitute for thinking, rather than as a tool for understanding the symbols the words represented. For this reason, studies of both printed and non-printed media are a thread running through the year's program. These studies enhance the learning of the basic skills objectives of the fifth grade, after a period of special introduction.

Many children at fifth grade level consider the reading process to be mostly reading to find out what happens in a story; with this idea firmly in their minds, they have difficulty relating to a Language Course as basically a *thinking* process. Children do not become adults to read more readers, but to deal with fact, fiction, principles, and partial truths effectively. The objectives below are some which have been used as a basis for a high-ability Language Arts Block in a previous year without any emphasis on film. The rationale for my injecting films as a means of teaching Reading with these same objectives has been to temporarily circumvent the pupils' dependency on print as the primary means of developing logical functions and to give attention to how the following objectives are a part of all Language experience — whether they be in film, theatre, or in readers and print media.

GOALS AND OBJECTIVES

Goal:

1. Students will relate the following list of reading objectives to both printed and non-printed media, observing the similarities, differences, and adaptabilities to the various literature and visual arts forms.

Objectives:*

1. Identify the main idea.
2. Read/look for details; recall; differentiate between the general and the specific (subsuming).
3. Draw conclusions from material read or viewed.
4. Understand a special vocabulary or jargon; figures of speech; aptness of colloquialisms to time and location.
5. Find the answer to a question.
6. Point out relationships between characters, plot, mood, theme, complications and their solutions.
7. Make comparisons and contrasts.
8. a. Make judgments based on evidence which was presented (realization that both the author/producer-director and the reader/viewer have selective perception and purposes).
   b. Make judgments on evidence not presented.
9. Determine sequence.
10. Make inferences.
11. Predict outcomes; alter outcomes.
12. Interpret characterizations and feelings.
13. Determine if the plot and the complications are presented believably.
14. Describe the aesthetic qualities of the format or of the viewing experience.
15. Locate and appreciate the different forms of humor.
16. Joy in (enjoy!) the reading or viewing experience — JUST FOR FUN!

*Obviously, no single selection or film lends itself to all of these objectives. However, the pupils have a similar list in their notebooks, and they become skilled in determining which objectives are best studied through each film or reading selection. They begin to make much better observations than they would if they only answered the teacher's questions from a manual.

STRATEGIES

The strategies have been:

I. An introduction to film was made through the showing of **"Film: the Art of the Impossible"** (Learning Corporation of America). It included clips from eight very different kinds of films to show how the director makes his material believable. "Believing is seeing," a phrase used by the teacher/narrator, summed up both the physical persistence of vision and the psychological willingness to believe. The students discussed and wrote in notes on their duplicated Reading Objectives sheets.

II. An entire article on "Motion Pictures" from an encyclopedia was read by sections to the children, with discussion and comprehension questions as we went along.

III. The selection, "Bo of the Island" by Marie Holmstrand, included in our advanced fifth grade reader, **Kings and Things** (American Book Company, READ Series, 1968), was chosen for application of techniques learned in I and II above which lent itself to film techniques. The reasons for this were: (1) it was an adventure story with a dog and a wolf as the main characters (2) since it was not adaptable to theatre, it pointed out the special advantages which film offered in the training of animals and the possibility of retake scenes and editing.

The students, as of this writing, are in the process of adapting the story to a scenario, complete with director's notes to technicians. Filming will be simulated with each child having a studio responsibility. Later in the year, we hope to make a film of our own, with easier plots, characters, and settings.

Our school art teacher last summer took a course in the production of media materials, and we plan to work together to produce some non-photographic slides with a crayon-melting process.

REACTIONS

The response of the pupils was, at first, mostly one of amazement at their first exposure to the variety in film art and history. Now they are beginning to get over some of their amazement and convert ideas into workable schemes. They are getting the thought and the feel of film production, as exemplified by these remarks from **Bo of the Island:**

(1) The two steamer scenes, the one at the beginning of the story as the Carsons and their dog, Bo, approach the island, and the one near the end of the story where the Carsons must leave without finding their lost and wounded Bo, would have to be filmed consecutively. A steamer, along with a plane for best showing the isolation of the island by use of aerial filming and characters to play bit parts, would have to be secured. The only one of these which had been mentioned in the story was the steamer. (Sidelines: "I didn't realize how much work entertainment could get to be." "It's not just what you see on the screen; each technician's crew is hard at work. The steamer would need to have sound effects and the camera should show the response of, say, people and the animals in the woods on the island." "I'll be paying much more attention to the credits at the beginning and ending of the films." "You'd need to do a lot of research to put the facts together in a creative and a believable way.")

(2) The same helicopter which rescues the wounded Bo at the end of the story could be used for the aerial shots of the island. Thus the rescue scene would be filmed early. (Sidelines: "I don't see how they ever get all of those things planned—I can't remember to take the right book home sometimes.")

(3) In the story, there were two major occasions where there was the passage of time. The first, marked by two days of semi-consciousness when Bo was wounded by a lynx, would have to be portrayed one way. The second occasion, which was shown by a skip of several lines in the book marking a change in seasons, would have to be portrayed another way. (Sidelines: "The special effects for blurriness would be helpful, with music which would build in intensity as consciousness returns." "We could show the change from summer to autumn by a calendar flipping over its pages.") When asked if a calendar would be showing it from a dog's point of view, students began to realize further the necessity of having the viewer identify with the dog's point of view. One of the better suggestions was to have a moment of darkness, followed by a cut to an autumn leaf drifting down, or a squirrel scurrying around. The purpose of punctuation, such as an ellipsis, and other aspects of the story divisions were compared with the director's problem of showing a transition in time by inference. (Sidelines: "A book can get away with saying it, but if a film tells you too much, it begins to insult your intelligence. Inference is even more important in a film.")

EVALUATION

Since the impact of media for implementing the Reading Objectives is an integral part of the coursework for the year, evaluation is going on all the time. The method is fivefold:

(1) Children's comments; a record is kept.

(2) Pupils' products themselves, real or simulated.
(3) Quality of questions and answers ask other pupils, based on Reading Objectives.
(4) Notebook entries — choose five Reading Objectives and list three instances of each observed in the films shown second semester (my partner and I show many films together in all the other subjects.)
(5) Transfer value to other subject areas — the pupils can read library books or social studies texts, and pretend they're seeing a film go by as they read. They won't go to sleep in social studies if they are the make-up technicians for a Civil War battle, the properties crew supplying the gold for Pizarro's conquest of the Incas, or the set crew for the battle of the Monitor and the Merrimac.

FUTURE OF THE COURSE

Although I hold a Master's Degree in Education, the Summer '73 Media Workshop was my first experience in film appreciation. I have been previewing films at the Museum of Science weekly, and my whole experience in film viewing has had "consciousness-raising." The only problems are the lack of hardware in my school. There are no movie cameras or editing equipment. Since our sixth grade was transferred to another school to alleviate overcrowding, our chances of getting sophisticated equipment have lessened considerably. Most of the money in our area is being spent to implement the Systems Approach to Reading and Math.

Last week a supervisor from Dade County Personnel Department (not connected with the school system) came out to show a 25-minute film on services of Dade County. It is a film which is often used in employee orientation, and we were viewing it for the purpose of preparing for one of our Metro commissioners to be our guest. The children by this time were such good film viewers that the supervisor stayed three hours — the first time he'd even shown the film in a school.

Fortunately, I teach in a school where both our principal and our assistant principal are themselves flexible, creative, and understanding people. This attitude is becoming more contagious for pupils, parents, and teachers. If it were not for the academic freedom allowed by them, I'm sure we'd still be just "spinning our reels."

Media in Language Arts

Vivian White
Kensington Park Elementary School, Miami, Florida

THE SCHOOL AND STUDENTS

Kensington Park Elementary School is quite close to downtown Miami and is considered "inner city." City Hall and many major department stores in the center of the city are only blocks away. In the early 1930's, the city line (marking the city limits of Miami) was 27th Avenue — just three blocks east. However, the city (and the county it is in) have grown very rapidly since World War II and the corporate limits of the city are now far to the West. The population of the city itself is now about 300,000 and of the county about 1,250,000.

Our neighborhood has changed much in the past twenty-five years. In the '40s it was a rather quiet and nearly suburban residential area. By present standards the homes are modest — mostly single family units; many have been remodeled into three or four bedrooms with two or three baths. A number of the yards have been fenced and most have some landscaping.

In the '50s the big push to larger homes in the suburbs began and many of the homeowners around this school moved, selling their houses to new-comers or to young people just getting started.

Then in 1960 the influx of Cubans began — slowly from 1960-62 and then moving much more quickly. Presently our school population is about 90% Cuban. The Cubans displaced the American home owners. The original Cuban residents were a rather well-to-do, almost elite group. But they did not stay in this neighborhood long, and in turn sold their houses to much less affluent Cubans. Our present neighborhood is made up of blue collar Cuban workers. On N.W. 7th Street there are many small businesses with houses extending back from the stores onto the residential streets.

Some of the Cuban parents own their own businesses but far more are employed as skilled and semi-skilled workers. Many of the mothers are seamstresses in the Miami garment industry factories. Many of the parents are employed at the International Airport which is only a few blocks north and west.

The American families are, for the most part, those of businessmen who wish to live in this almost down-town area to be close to the stores or businesses which they own.

Only a few blocks from school is the Parkway Children's Center — a county home for dependent children. These children attend our school, of course.

The pupil population at Kensington Park Elementary this year is more than 1250 and still growing. My self-contained classroom is made up of nine and ten-year-old fourth graders. Our faculty consists of approximately 100 teachers and supportive staff with an ethnic breakdown of 12 blacks, including myself; about 15 Cuban teachers, aides and teacher aides; and 3 Jewish teachers.

THE WORK IN THE CURRICULUM

Children should be free to explore, think, enjoy, and actively participate in his learning in such a way to recognize its relevance to the real world. The teacher should facilitate this learning with expertise, flexibility, and humanistic

realism, establishing behavior in the cognitive and affective domains.

RATIONALE: Social forces have always had a strong effect in the making of curriculum decisions. Curriculum personnel must reckon with social forces without resenting them or their multiple origins, but the educator has a special responsibility to relate them to education in ways which will benefit children and youth, who are the precious clientele of the schools.

GOALS AND OBJECTIVES

GOAL: I. To help students of the Cuban culture have better usage of the English language by becoming more tolerant of other cultures.

OBJECTIVES:

1. Willingness to taste foods from other cultures.
2. Identify capitals of other countries.
3. Choose a pen-pal from another country.
4. Describe people of another country.

GOAL: II. To help students of the Cuban culture formulate better usage of the English language by becoming more proficient in the use of the language by extensive drill in vocabulary, comprehension, and interpretative skills.

OBJECTIVES: Students will:

1. Make their own film using leder tape.
2. Make a motion wheel.
3. Type a flicker story.
4. Do silent film.
5. Plan a T.V. skit discovering within himself the ability to operate linguistically in a different medium.
6. Rewrite a short story showing ability to write descriptively and build vocabulary.

STRATEGIES

On the very first day of school the concept of work-agreements was introduced to my fourth grade class. We started planning and setting up learning centers with everyone involved in some part of the preparations. Within a few days the following centers were ready for use, with many of the activities contained in color-coded boxes (shoe boxes or any kind available):

1. Media Center
2. Reading and Spelling Center
3. Math Center
4. Science Center
5. Social Studies Center
6. Interest Center
7. Multi-Activities Center
8. Games Center

Materials in the centers have been added to or changed all during the year.

The children discussed possible activities to include in the centers which I listed on charts and placed on the Work-Agreement Free-Choice Activities Bulletin Board. As soon as they came into the room every morning they took out their work agreement notebooks (with filler paper) and signed up for eight items for the day which included at least two subject areas. This had to be signed by me after a brief consultation (sometimes a change on the agreement was required) and the child was ready to begin his work for the day.

I taught two subjects each day. The follow-up of these two subjects were signed up for on the agreements and done independently by the children. I had

individual conferences with each child daily for special help in subject areas, seeing as many children as time allowed and starting where I left off the previous day. This served as a basis for individual pupil planning. Assisting with the conferences were the Cuban Aide and "Floating Teacher" who worked with the fourth grade classes at scheduled times during the day. [There followed some detailed description, omitted in the interest of space, of the open classroom and contract teaching technique used.]

Included in the individualized instruction were the following modules dealing with media:

MEDIA — Record player and listening station

Objective: The learner will listen to music on a recording and determine the mood of the music as it relates to his/her personal experience.

The children were given the instructions to write a description of their moods and draw an illustration about the things which they described.

MEDIA — Record player and listening station

Objectives: to use media for initiating creative writing.

When the reading group finished a chapter on Tall Tales from the Basal Text, *TRADE WINDS* of the Harper & Row series, they went to the listening station in groups of eight. They heard the record album, "All the Songs from Walt Disney's Uncle Remus." Then they went back to their seats and drew comic strips which were compiled into a class comic book by a committee.

Another follow-up to this same chapter was this activity: A committee selected at their request made a T.V. story using brown paper on a roll then placed on a pupil made board with a round stick on each end for turning. When completed this "show" was presented to the class.

MEDIA — overhead projector

Objectives: The learner will design using a different medium from that used most often in the classroom, such as crayons, magic markers, paint etc.

We mixed slowly, and one at a time, food colors in a plastic bag and watched the action on the screen, as the colors moved around in the water. After experimenting with different colors we poured the solution into a pyrex dish and added foilage to it, getting still another kind of design.

MEDIA — Viewmaster

Objective: enrichment

At the end of a phonics lesson a group of three children had further study using the two films, consonant sounds and tricky consonant sounds.

MEDIA — Cassette player, projector, listening station

Objective: In small groups, the learners will re-write a fairy tale of their choice from the films shown as stage play in puppetry and enact the play for the class. The class will compare the film and stage versions.

The films and tapes used were; *The Thief of Baghdad, The Toy Soldier* and *Snow White and Rose Red*. The total class was involved in making the puppets and the stage, costumes etc.

PLANNED EXPERIENCES:

MEDIA — Kodak Ektagraphic Write-On Slides

Objective: The learner will get hands-on experience in this medium by making a stick figure story on slides. The total group will contribute to the story with a narrator accompanying the showing.

MEDIA — Camera

Objective: The students will make photographic essays of something that interests them, shooting in every aspect they can imagine. The narrative sequence will tell a story in three slides.

MEDIA — Film trailers

Objective: Student will show increased ability to use accurate words, grammatical structures, better sentence patterns and a more sophisticated vocabulary as he rewrites the film trailers. He will show appreciation of a variety of film genre as he discusses or writes about them.

MEDIA — Clear leder tape

Objective: The students will get hands-on experience in non-camera film-making by making drawings, letters, figures, or something of their choice using flair pens on leder tape. When completed, the film will be shown on a 16 mm projector accompanied by music to elicit the reactions of the class.

FACULTY INVOLVEMENT

Colleagues I have involved: Mrs. Judy Payne, Principal; Miss Lorraine Meyer, fifth grade teacher; Mrs. Ofelia M. Clemens, fourth grade Cuban Aide; Mrs. Elizabeth Davernheim, substitute teacher; Mrs. Clyta Heaps, Music teacher; Mrs. Sandra Martin, fourth grade floating teacher; Mrs. Connie Fries, Librarian and Media Specialist; Mr. Arden W. Dilley.

SOCIAL SCIENCE

GOAL: To help students of the Cuban culture have a better awareness of other cultures by imitating their mode of dress and telling something about the culture.

This goal was planned and demonstrated by Miss Lorraine Meyer's fifth grade class and presented to my class in its entirety as well as to other classes in parts. The participation of my group was as interested observers with an open discussion afterwards.

MUSIC

MEDIA AND MUSIC By Mrs. Clyta Heaps

RATIONALE: The use of audio media is very important in the teaching of good listening habits in the elementary school music class. Also, there is a definite carry-over into other disciplines of the curricula.

GOAL: The cassette recorder is an inexpensive and invaluable tool for use in the development of good listening. Following is one example of its use:

Mrs. White's fourth grade class had learned to play the song, "Row, Row, Row Your Boat" (as given in *A New Introduction to Music*, Book I by Dr. Howard A. Doolin) on the song bells. Since this song can be played and sung as a round, it was important that the children hear the two parts not only simultaneously with their playing and singing, but also as a total listening experience. The group rehearsed the song and a tape recording was made of the result. At the first hearing, the usual giggles of delight in hearing their voices were experienced. However, on subsequent hearings, they were able to discern the good and the bad aspects of their singing and playing. Then followed a discussion on how to improve the recording. Needless to say, a second recording was an improvement.

Mr. Arden Dilley, formerly a physical education teacher (and currently a fourth grade floating teacher), developed and implemented a module on bicycle safety to use after I showed two 16 mm films to the class: *The Day the Bicycles Disappeared* and *I'm No Fool with a Bicycle*. [Details of the module are too lengthy to include here.]

FUTURE OF MEDIA IN THE SCHOOL

My goals were to intersperse media into my curriculum throughout the year rather than to present one isolated unit. This has been achieved so successfully that I will continue it next year.

My principal has been 100% supportive in every way of everything I have tried to do. Also, I have been able to involve several teachers by encouraging them to develop media-related activities for their classes.

Filmmaking Course (Elective)

Lynn Phillips
Horizon School, Miami, Florida

THE SCHOOL AND STUDENTS

This course was offered at Horizon School, a private, non-profit center for intellectually gifted students.

PLACE IN THE SCHOOL

Beginning film making is offered as an enrichment subject. Participation is voluntary and the first class (described here) was limited to 10 students. The class met once a week for 12 weeks in hour and a half sessions. The students involved ranged from 11 to 16 years of age.

GOALS AND OBJECTIVES

My goals (as teacher) are to provide students with a new mode for communication and self-expression, to give an opportunity to explore and expand creativity (through filmmaking), to work more effectively in a group-oriented situation, and to value one another's contributions and talents in a group task.

STUDENTS WILL:

1. Use the camera effectively as a tool for communicating.
2. Choose appropriate techniques in handling the camera in order to achieve self-expression through film.
3. Value organization and planning as means of accomplishing a task or goal.
4. Accept responsibility for carrying out the film process.
5. Develop the technical expertise needed to successfully capture emotion and feeling on film.
6. Develop criteria for judging individual and group efforts.
7. Log planned and actual experiences.

STRATEGIES

Session 1

The class was opened with boundary breaking activities designed to stimulate group interaction. Students filled in an interest survey form. Students were shown film of various sizes, such as 8 mm, super 8, 16 mm and 35 mm. Discussion of uses followed.

Each student was given a developed strip of film and then asked to make observations of what he or she saw. This led to a discussion on how motion is achieved on film.

Students were given hands on experience with the super 8 camera. We had

three different cameras and students were taught to load, focus, and read the light meter.

Assignment: Before next class find something interesting to film here at school using approximately 12 seconds of film.

Session 2

From the student interest survey form, I found out that two of the students had made super 8 films. They brought in their films, showed them and described some of the techniques and difficulties they encountered.

As a spin off of the above activity, each child was given a chance to thread the super 8 projector.

The students were then grouped in pairs to go out and shoot 12 seconds of footage. One timed with a stop watch while the other filmed.

Those students not filming were given a 6-foot length of clear 16 mm leader and marking pens to make a non-camera film. The only instruction given was that 24 frames are projected per second and that designs should be in the middle of each frame.

We showed "our" film at the end of the class.

Assignments — Begin thinking of ideas for a film you would like to make.

Session 3

We viewed the "shorts' each student had filmed the week before. We discussed the technical problems they encountered and the difficulties involved in getting communication across visually. We viewed the film several times and the students made some excellent observations on camera techniques.

All had discussion of film making terms such as:

1. Shots (long, mid, close up)
2. point of view
3. tracking
4. panning
5. zooming

We then looked at some film of T.V. commercials and tried to identify the various terms discussed above.

We discussed some of the ideas students had for films.

Before leaving, I asked them to write down the idea or ideas they liked best for a film and to list the students they would like to work with.

Session 4

Students were shown a story board and then discussed the whys and ways of using a story board. Students were then given written scenes and asked to interpret them visually in story board fashion. The story boards were displayed around the room and we discussed the many visual interpretations given.

From the student responses on film ideas, I found 3 groups emerging. One group wanted to do a mystery, another group a monster film, and a third just wasn't sure what it wanted to do. I talked individually with those who were undecided and asked them to choose either the monster film or the mystery.

The students divided into two groups to discuss and decide on roles and responsibilities in making the film. The jobs assigned were producer, co-producer, art director, script-writer, and props director.

Session 5

Students worked in their film groups on the script-writing, story boarding, listing props and setting up shooting schedules.

Note: Since the two groups were planning to shoot their films in two different locations, I asked another teacher who was free at the time to drive and supervise one of the groups for the duration of the course.

My group was composed of five boys of junior high age. They started out

with an excellent script for a swamp monster movie. They were enthusiastic but were never able to pull together and co-ordinate their efforts. They also had a difficult time because of the weather; two of their filming sessions had to be called off due to rain. The producer, who was also the swamp monster, broke his foot and missed class twice. They tried to change the script to make allowance for these difficulties, but time was working against them. As a result, the monster film was never completed.

Sessions 6, 7, 8

These students finally decided to join the other group and entered their filming on the sixth session. This session was spent on location doing the filming. Everyone was involved in the camera work. The mystery film was shot at Viscaya and the main difficulty was time — getting there, setting up, filming and getting back to school was always a hurried affair.

Sessions 9 and 10

During these sessions the students worked on the titles and credits and the editing of the film. Everyone took part in the editing.

Sessions 11 and 12

During these final sessions students worked on the sound track. This was the most difficult and frustrating experience of the film-making process. The students had anticipated not being able to get lip sync and therefore were careful not to shoot close-ups of conversation. However, using a cassette recorder, a record player and student voices, and trying to co-ordinate all of this with the action on the film was extremely difficult. The students felt the sound track did not do justice to the film.

STUDENT REACTION:

The students were very proud of their film but were also very aware of its shortcomings. They kept saying things like, "If we could do that scene over we would . . ." and "Next time we make a film, let's do it this way . . ." and "We need to find out how to get such and such effect."

EVALUATION:

In looking back at my goals and objectives, I can say that with one group there was an almost total realization of their aims. However, with the other group there was only very limited achievement and certainly a great deal of frustration for student and teacher alike. In the future, I will have to plan my time and the shooting schedules so that I can work with all the groups under my direction and I will need to provide more structure and more conferences along the way for students (or groups) who need "extra direction and motivation."

FUTURE OF THE COURSE

The following session, I again taught the filmmaking elective, but this time limited it to animation films.

Exploring the Language of Film

Quinmester

Joan Kobrin
Charlotte Rosen
Miami Edison Senior High School, Miami, Florida

THE SCHOOL AND STUDENTS

Miami Edison Senior High School is an urban high school in Miami, Florida. Edison is the oldest high school in the Dade County school system, and now draws its population from a multitude of ethnic and economic levels. The majority of students are from a low socio-economic background, although the white American group is predominantly Anglo-Saxon, Protestant, and in the upper-middle or upper class. Ethnically, the school is composed of black, white, and red Americans; black and white Latin Americans; black Haitians; black and white Jamaicans and Bahamians.

The film unit being described was offered during the second quin or marking period of the normal school year and was taught primarily to eleventh grade students. The actual breakdown of the students taught is: ten 11th-grade classes, two 12th-grade classes, and two 10th-grade classes. This totals approximately 350 students, or approximately 25% of the total school population. The ages of the students ranged from 15 to 19 years.

PLACE IN THE CURRICULUM

The Dade County School System is currently implementing a quinmester program. Edison experimented with the quin in Fall, 1973 and will be a full quinmester school in September, 1974. Under the quinmester program, students enroll in four mini-courses for each nine-week session.

"Exploring the Language of Film" was offered as one quin in a package of four that might have been selected from skills, writing, literature, humanities, speech, or drama. The course, as does each quin, offers one-quarter of one credit toward the three language arts credits required by Dade County for graduation from high school.

THE COURSE

The Dade County Division of Instruction Bulletin 1 Q describes "Exploring the Language of Films" in this manner:

"A study of the techniques of motion pictures and their historical development. An analysis of the "language of pictures" (use of distance shots, angle shots, color, lighting arrangement), the "language of motion" (camera movement, subject movement), and the "language of sound" (dialogue, narration, music, silence); an introduction to the optical and mechanical principles of motion picture operation; the advent of motion pictures, the silent era, the talkies, wide-screen processes, and the modern day films. Short films, documentaries, and feature length films are viewed and analyzed."

GOALS AND OBJECTIVES

RATIONALE: The better you understand what happens during the process of viewing, the more perspective you are likely to have on a video murder, a plea to use a certain product, or an attempt to tamper with your political beliefs.

This course approaches film as an act of communication, providing you with the knowledge for alert participation in the viewing experience. At the same time, some of the ties between cinema and other forms of communication and art will be suggested and discussed.

OBJECTIVES:

1. To introduce film as an art form with its own requirements and limitations.
2. To expand vocabulary to include the semantics of film.
3. To create within the student his own standards of criticism and taste.
4. To provide a stimulus for viewing, listening, reading, speaking, and writing.

STRATEGIES:

ACTIVITIES: ALL students are required to do these activities:

1. Learn a selected film vocabulary
2. Learn the history of film and the financial process used by major filmmakers
3. Make a flicker story
4. Make a motion wheel (thaumatrope)
5. "Theatre games"
6. 3 slide point-of-view exercise*
7. 3 slide story*
8. Written responses to selected films viewed**
9. Leader tape
10. Final projects*
    a. Photo essay
    b. Film
    c. Slide story

*A separate sheet explaining these activities will be given to you. [Explanations follow.]

**These writing assignments will be optional and up to each individual classroom teacher.

ACTIVITY SIX

The purpose of this assignment is to start you thinking about visual language. Recall the cliche', "A picture is worth a thousand words." In this assignment you are to use pictures to describe an object.

Specific Instructions:

1. Obtain a still camera and use Kodachrome film*. (The level of camera sophistication is optional. An inexpensive Instamatic will work fine.)
2. Look around your visual environment and find things that look interesting to you. Don't forget to examine everyday things.
3. When you find the "thing" that interests you, examine it carefully from different points of view. Look at all angles — up, down, side, near, far. (By looking through the camera you will get a pretty good idea of what your picture will look like.)
4. Your objective is to shoot 3 slides. The first two are to be of your "thing" from unique points of view, so that the "thing" is really unidentifiable. The third slide is to be a long shot of your "thing," showing us the full image. This is an establishing shot.
5. Your three shots will be shown in order to the class. How well will your pictures talk?

ACTIVITY SEVEN

The purpose of activity 7 is very much like that of activity 6 in that your "pictures will be talking." The difference is that you are to use your slides to tell a story rather than describe an object.

Specific Instructions:

1. Same as #1 in activity 6.
2. Think of a simple story line and decide on its beginning, middle, and end.
3. After you have developed your story's beginning, middle, and end, eliminate all unnecessary details. Be as specific as you can. Eventually you should have 3 specific scenes: beginning, middle, and end.
4. Your next step is to shoot your slides. Your slide narrative will be shown in class. How good a story-teller are you?

*Kodachrome film will produce slides; Kodacolor will produce printed photos.

FINAL PROJECT

The students had a choice of one of four possible final projects. These projects were developed for students of all abilities and with consideration of the problem of equipment. Most students chose the fourth option. Their reasons, we're sure, were many.

1. Students may make a film, using any equipment to which they have access. Separate instructions as to the specific procedures (i.e. story board, lighting, editing, etc.) will be given by the classroom teacher. Students may work in groups. Sound tracks on tape are encouraged.
2. Students may make their own slide-tape productions. Separate instructions concerning timing and other necessary information will be given by the classroom teacher. Students may work in groups.
3. Students may make their own photo-essay. The photographs are to be mounted neatly in a folder with the prose or poetry accompanying them. This should be an individual project.
4. Students may make a photo-essay using photographs from magazines and newspapers. Directions for #3 apply. This project might be done by students who have difficulty in obtaining access to photographic equipment. It may only be done on an individual basis.

Films Viewed:

1. *A*
2. *Catch the Joy*
3. *Time Lapse Photography*
4. *Clay — The Origin of Species*
5. *Dream of Wild Horses*
6. *Elegy*
7. *Film Firsts: The Primitives*
8. *The First Flickers*
9. *Glass*
10. *The Hat, Is This War Necessary*
11. *Hypothese Beta*
12. *Moods of Surfing*
13. *A Rock in the Road*
14. *A Short Vision*
15. *The Squeeze*
16. *Understanding Movies*
17. *The Critic*
18. *The Lottery*
19. *Run!*
20. *Boomsville*

REACTIONS

Even though we encountered many problems and obstacles with the course and its development, we feel that it was not a failure. Had we had the proper equipment, we feel this course would have been more successful. Despite all of the hardships and pressures, perceived and actual, our students performed very well. In fact, some students enjoyed the quin so much that they asked if we were going to teach it again this school year. (Some students, of course, were not quite as enthusiastic.)

There were many outstanding moments during the course. One such moment

occurred during the viewing of the film *Elegy*. We had four classes in the auditorium to see the film and when the projector started, one of the students began to smell smoke. We had blown a fuse. Needless to say we quickly evacuated the auditorium and left films for another day. Words cannot express our true feelings about this experience. As one involved teacher put it, "FUN! FUN! FUN!"

When our principal came to observe our teaching, we had trouble threading the projector, finally resorting to student assistance. After it was threaded, the numerous splices proceeded to break. That was a day to forget!

Our students enjoyed some of the activities and completely rejected others. Usually they rejected the ones we were sure they would enjoy. The same was true of their reactions to the films they were shown.

EVALUATION

Student progress was evaluated through a series of quizzes and examinations, as well as various activities and a final project. The quizzes and examinations were developed as a joint effort by all teachers involved. [Copies are not reproduced here because of space limitations.] In our testing and evaluating of students' progress, we tried to see that they retained information as well as understood certain pertinent theories.

The students whose final projects involved original photography were basically successful. The use of varied shots, lighting, and cutting was evident.

FUTURE OF THE COURSE

Our response to question eight has been divided into four areas: facilities, equipment, future of the course, and colleague response. Included in all of these areas are the responses of our administrators.

Facilities:

Miami Edison was built in 1928 and thus lacks adequate facilities for showing films to more than one class at one time. At that, only a few classrooms have "black-out curtains" that are usable and classes must be shifted around to provide access to these adequately equipped rooms. We have been told that we cannot purchase any more black-out curtains, or replace the existing ones.

There does exist, though, a classroom large enough to accommodate at least two classes, and a very large auditorium. Our plans originally had been to use the large classroom because it provided us with a more controlled situation and because the room was so equipped that it could also be used for class discussion and lecture. It was, however, lacking proper black-out equipment. We felt that this was better than using the auditorium which did not have the proper classroom facilities for note-taking and class discussion, even though it did have proper black-out facilities. The auditorium failed to provide us with a controllable class situation because of its size.

Unfortunately we did not have free and easy access to the large classroom. The study hall, which accommodates no more than fifty students a period, was scheduled in this room. We finally obtained permission to use the large classroom when necessary. On these days we would simply switch rooms with the study hall students and teachers. (It should be noted here that even though there are approximately fifty students assigned to study hall each class period, very rarely do more than half that number attend.)

The permission we had to "flip-flop" with study hall was soon revoked by the administration because the students in study hall and the athletic coaches who staffed it resented being shifted about.

Among many difficulties was the day cold weather precluded using the auditorium and we were forced to use the small classroom. Fortunately, the film

was short enough for us to show it two times a period. In this way we were able to accommodate all of the classes that were scheduled to see the film.

Although the facilities in the school are not the best, we felt we had developed a solid academic program, new to the Edison curriculum. Unfortunately, because of the restrictions placed upon us, we feel we encountered many unnecessary problems which hindered the complete development of our program.

Equipment:

Most audio-visual equipment is scarce at Edison. What equipment there is is watched closely by the audio-visual specialist, who is also the head librarian. We had little problem gaining access to 16mm projectors, slide projectors, and other "normal" classroom equipment. But, gaining access to other equipment was slightly more difficult. Edison owns *one* Super 8mm camera. We were told by the AV specialist that we would be allowed to have our students use the camera ONLY if we accepted full responsibility for it, that is financial responsibility for all repairs and any loss. Our class loads and schedules make it virtually impossible for one of us to accompany any students who might want to use the Super 8, and we felt it impossible to be responsible for the camera even when we might not have direct control over it. Therefore, we could not let our students have this opportunity for a "hands-on" experience.

After a great deal of persistence, Edison acquired, an Ampex video-tape recorder outfit. It has worked one time! The school has also purchased, through Athletic Department funds, a "Port-a-Pak" VTR outfit. Unfortunately, the Language Arts Department does not have free and easy access to the unit. Again, our students are not given a fine opportunity at a "hands-on" experience.

Films are probably the hardest media equipment to acquire. All county schools order from one distribution center but only one or two copies of films that are in great demand are purchased. As a result, it is extremely difficult to reserve a film for a definite date. Even if the film is reserved, there is no guarantee that it will arrive on time. And, if it does arrive, it will probably be in a very poor condition. The copy of *The Critic* which we received was spliced six times in the first forty-five seconds. We know, because each splice broke as we were showing the film.

Dade County Public Schools are not permitted to use Miami Public Library films. Nor is there any type of exchange program with the three Miami-Dade Junior College Campuses and the public schools. If any type of cooperative program exists between the public schools and the two universities in the area (University of Miami and Florida International University) we are not aware of it.

Future:

The future of this course looks good, at least at the present. It has been implemented in 1974-1975 Language Arts curriculum. The administration, has promised us improved viewing facilities, but not additional equipment. At this point, because of "administrative redtape" on all levels, we are very skeptical about these promises being kept. Nevertheless, we will do the best we can and hope for a successful program.

Colleague Response:

Our department chairman has been "a pillar of support" for our program. He gave our experimentation 100% cooperation and support. The majority of the members of our department reacted in the same favorable manner. They, in fact, provided us with the necessary encouragement when we needed it.

In the planning of this course we also involved two other teachers. We asked them for their comments and are including them here. The first response is

from the tenth grade teacher, who also taught one eleventh grade class. The second response is from the twelfth grade teacher. Our own classes were eleventh grade. The first teacher was involved in a film unit with us three years ago, while the second had never been involved in a unit of this nature.

Response 1:

"The film unit was not met with enthusiasm by the students, or at times by the teachers. Many of the students did not have photography equipment. One method we used to compensate for this was to suggest that they share equipment and expenses. We allowed some class time so those students who could not meet outside of class could do so. I brought my own Instamatic, purchased several rolls of film, and loaned the camera to students who had nothing. Many of them probably didn't want to be bothered, rather than not being able to use a camera. Another possible solution is for the school to provide equipment. Some schools in the county have complete darkrooms! Another reason for lack of teacher and student enthusiasm was the poor viewing facilities. It is difficult to enjoy viewing or discussing a film when one is jammed into a room with capacity for thirty but with ninety students in it. Also, we were shoved around from one viewing place to another. We could not use one room because the administration didn't want the class in that room (approximately thirty people) to move to a smaller room so that 90 to 120 students could be accommodated. We could not use the auditorium on cold days or on short notice. Sometimes we couldn't plan ahead as the film service was late delivering many of our films from the downtown office.

"Another viewing problem was that we do not have black-out curtains in but one of the individual rooms (out of four directly involved in the program). That particular curtain is old and dilapidated! Visitors from the District Office promised us new curtains for another year. This will be a solution. However, I am a bit skeptical as no one has gotten any new ones in the six years I've been here.

"Future: The objectives are important. The content is getting better. The downtown office can supply better stimulus films than they used to. However, if our viewing problems are not solved, I don't see how the course can survive at this school. Motivation of the students is a problem we, the teachers, must keep attempting to overcome."

Response 2:

"Many problems were encountered in our film unit. Basically, these problems centered around lack of available equipment and facilities. Additionally, getting the films ordered presented difficulty. Many never came in; others came in late. From the students' point of view, lack of textbook and readily observable direction to the course were the chief criticisms."

Media Theory and Production Course

Mimi Linn
Carrollton School, Miami, Florida

SCHOOL AND STUDENTS

Carrollton School is a small (about 300 students), private, all-girl school, grades 1 - 12, located on a former estate in Coconut Grove. Most students come from upper middle class families in the Miami area, and a good number are from families influenced by the Cuban culture.

PLACE IN THE CURRICULUM

The media curriculum was designed for elective courses on the high school level and includes the following:

History of Film — English or History credits
Media Theory — English credits
Film and Film Production — English credits
History of Radio and Radio Production — English or History credits
TV Production — English Credits

THE COURSE

The philosophical perspective was as follows: What schools should be teaching today is what is necessary to live. It is felt the media program fits into this requirement.

GOALS AND OBJECTIVES

History of Film

Goal: Student will learn to distinguish and to apply those criteria which contribute to the validity of a work of art.

Objectives:

1. Student will learn to be a more objective critic, less emotionally involved, able to separate her own values from those of the film.
2. Student will become more aware of the use of the visual (a) to establish narration of the story; (b) to create mood and feeling(s) in the audience.
3. Student will learn to evaluate the effect of technical skills particular to the non-verbal way of communication.
4. Student will come to value the importance of historical context on a popular art form.
5. Student will recognize the contributions of key figures in America cinema.
6. Student will know the titles and content of key industry publications.

The following course goals were not developed during the Curriculum Development Workshop-Seminar but represent those for the other media theory and production courses:

TV PRODUCTION: The students will master the electronics involved in Carrollton's Closed Circuit system and the elements involved in a TV production for that system.

MEDIA THEORY: Students will have an awareness of the meaning of the oral tradition, the written tradition, and the electronic tradition.

FILM AND FILM PRODUCTION: Students will gain knowledge of the elements of a film and some ability in the technical aspects of assembling a film.

HISTORY OF RADIO AND RADIO PRODUCTION: Students will have a knowledge of the chronological development of radio and some ability in assembling and performing a radio production.

STRATEGIES

Same strategies used in the various courses are:

FILM PRODUCTION:

scripting, planning production skit, shooting, editing, "mixing"

HISTORY OF FILM:

screening of and critiques of exemplary films

TV PRODUCTION:

"how to" . . . light certain situations, shoot certain situations, cover sound for certain situations.

"how to" . . . cable the closed circuit for four different situations (remote record, taping of "network" program, playback in class room, and playback throughout closed circuit system.)

RADIO:

lecture on history of . . . listening to records of all types of earlier programs writing and production of '30's show.

MEDIA THEORY:

Seminar — everyone contributes in equal measure (basic topics: Oral Tradition, Written Tradition, and Electronic Tradition).

Guest Lectures (e.g. have had advertising account executives, computer specialist, a commedia delle arte performance, etc.)

REACTIONS

1. Trip to N.Y. City — neither a high or low — Visit to CBS production center was an eye-opener. However, more preparation of students beforehand would have brought better results. Film screening (Day for Night) turned out well, but could have been done anywhere (almost). (Also, theater was part of the trip's "work").

2. Radio show circa 1935 — high point — Written and performed for school; worked very well.

3. First trimester film production — low point — Students lacked motivation. It was a job to get them to SHOOT. No matter how carefully a "shoot" was prepared before hand, they were most hesitant to use the film (NOT so during second trimester.)

4. First and Second Trimester Film Production — Great difficulties with the logistics of this course, e.g. the dropping and picking up of film at the lab, the breaking and repair of equipment (editors, sound equipment, projector, etc.)

5. History of Film Screenings — Wometco films shown to students of Dade on a monthly basis were a GREAT success; drew immediate and strong response (pro & con) from the students. [Wometco has a Dade County theater chain.]

EVALUATION

History of Film—mainly written essay exams on history of film—material in *The Liveliest Art* (Arthur Knight; Mentor) and critiques, either oral or written, of the movies viewed. Plus a project of the student's choosing done in whatever medium was most suitable.

Media Theory — Since this was a seminar, evaluation was based on oral

participation in the class (e.g. research of material, sophistication of the "perceived relationships" between material presented and the subject of the course, etc.).

Film and Film Production — Written, essay form, exams on material in Bobker's *Elements of Film* (Harcourt Brace)—plus scripting, shooting, editing of 3 — 5 minute films.

T.V. Production — An "oral exam" on the electronic aspect of the closed circuit system — plus, scripting, shooting, editing of a T.V. production.

History of Radio and Radio Production — Written essay exams on history of radio — plus scripting and performance of 1930's radio show.

FUTURE OF THE COURSE

The courses have been well received by both students and administrators. They will continue to be offered and will be further integrated with the curriculum of the entire school.

Film Study Course

(6 Weeks)

Andrea Margules
Cooper City High School,
Cooper City, Florida

THE SCHOOL AND STUDENTS

Cooper City High School was hastily built three years ago to accommodate the rapidly expanding area of west Broward County. Although the Cooper City area houses many retired persons, the city as well as the surrounding towns such as Davie and Pembroke Pines continue to attract young couples with small children who find land and homes suitable to their budgets.

Many of these families belong to the lower middle class making it imperative that both the husband and wife work. In many of these families, it is also desireable that the children work not only during the summer and on weekends but also after school. The farm families in the school zone also find that the necessity for work often detracts from the importance of a high school education.

For this reason, many students at Cooper City High seem to feel that their major occupations are their jobs and not their opportunities for learning. At Cooper City High, there is an immense problem with attendance and many students are truant from school because they are too exhausted to come or they would rather work overtime.

Many students in the high school have not been encouraged in their educational endeavors by their parents. Many have not achieved the goals or mastered the skills normally associated with their grade levels.

The faculty and administration of Cooper City High School are aware of the problems inherent in dealing with such a student body. The semester course curriculum reflects the faculty's efforts to cope with the situation and adapt the academic program to the students' needs.

PLACE IN THE CURRICULUM

Marshall McLuhan has said that in today's world most learning takes place outside of the classroom. Accepting the truth of this statement, it remained to examine how one learns. Many people learn through experience; others learn through their contacts with people, but everyone learns through a combination of these two.

There is, however, another learning resource that has only recently been given the attention it deserves. When the oracle of the Electric Age, McLuhan, said, "The medium is the message (massage)," the public took notice. People learn through their contact with the media. In the post-literate age, immediate communications have made each small town as metropolitan as New York or London. Although an individual may physically reside on a small plot of land, everyone has become in international citizen living in a global village.

Mass Media seeks to introduce students to the importance of the mass media and covers all the different types of media including the communication devices falling under the headings of print, electric, chemical, and art media. Even though the media have a definite influence on the lives of these "television babies" they fail to realize its potency and Mass Media helps them become knowledgeable in these areas.

The English department offers Mass Media as a semester course. It is open to sophomores, juniors, and seniors who may, upon successful completion of the course, continue their media education by electing journalism, the magazine scene, or film study.

THE COURSE

The six-week course on chemical media is appropriate to the Mass Media course in general because a high school student sees over five hundred feature length films before he graduates. Film is, therefore, a major force in the world today. It is an important instrument for communication and provides the individual with the opportunity to experience situations in which he would not ordinarily participate. It is very important in modern times to be "cinemate" as well as literate. The module will introduce the student to the art of film.

GOALS AND OBJECTIVES

In this course, the student will

1. discover the film as a medium of communication.
2. develop a keener awareness through better perceptual insight.
3. acquire a greater awareness of himself.

The objectives of the course are:

1. To identify the various film genres
2. To analyze films according to the personal, literary, craft, and social approaches.
3. To explore the significance of visual expression and visual modes of thought
4. To cite the components of film language
5. To judge the effective use of film techniques in both short and feature length films
6. To describe the theory that suggests that film is an optical illusion
7. To interpret film as a reflection of reality
8. To detect the influence of film on himself and others
9. To formulate standards of criticism and taste

STRATEGIES

In this six week unit, film is approached through discussions and presenta-

tions of the Language of Film: Picture, Motion, and Sound. The textbook, William Kuhn's *Exporing the Film.* (Dayton: Pflaum), is structured this way, making an orderly progression easy to achieve.

DAY 1: Show the film *Take Time to See.* Discuss the difference between to look and to see. Do an experiment. Have students describe in writing an object in the room. Collect their papers and read to the class. Let them guess what objects are being described.

DAY 2: Review the meanings of to look and to see. Read Chapter I. On the overhead projector show an inkblot and ask students what they see. Answers will vary. Ask the students why they see the inkblot differently. Define perception. LOOKING + SEEING + PERCEIVING = YOUR UNIQUE UNDERSTANDING.

DAY 3: Film is an optical illusion. Talk about what an optical illusion is. Show students transparencies of optical illusions. Why is film an optical illusion? Have the students stare for two minutes at the lights in the room. Then turn the lights off and tell students to close their eyes. What do they see? They should continue to see the lights due to a human faculty called Persistence of Vision. Follow this with an explanation of early motion picture projectors (stroboscope, praxinoscope) along with concrete examples if possible. Then let students draw on bleached film with flare pens. This activity gives them an idea of the number of frames per second and how many frames it takes for an object to become visible.

DAY 4: Show the students' animated film and Norman McLaren's *Fiddle-dedee.* Review Persistence of Vision. Show the film, *The Searching Eye* which compares an animal's eye with a man's eye, and then with a camera's eye. Discuss how the camera is an extension of a man's eye because it helps us see what we wouldn't ordinarily be able to.

DAY 5: Show the film, *The Art of the Impossible* to emphasize how many things a camera can show us. Then read Chapter III on Film Language which discusses the elements of Picture, Motion and Sound. Discuss what makes a photograph effective and expressive. Show some slides of expressive scenes and talk about what emotion or message that picture conveys. Have students bring in their own photographs.

DAY 6: Have students present their photos to the class using an opaque projector.

DAY 7: Continue activity.

DAY 8: Give the students a glossary of visual language terms. Go over the terms and it's a good idea to have several examples on slides of each term.

DAY 9: Continue activity.

DAY 10: Show students the film *Basic Film Terms: A Visual Dictionary* and *The Art of the Motion Picture.*

DAY 11: Students start their own visual dictionaries using magazines, scissors, and glue.

DAY 12: Continue visual scrapbooks.

DAY 13: Continue visual scrapbooks.

DAY 14: Show *Baggage* for Language of Motion. Discuss meaning.

DAY 15: Show *Baggage* again. This time discuss techniques.

DAY 16: Show any silent film. Discuss how the silent screen stars communicated without words.

DAY 17: Play charades.

DAY 18: Hand out the extended film terms list. Read Chapter IV.

DAY 19: Show *Exploring with the Time-Lapse Camera* and *Overture Nyitany*

DAY 20: Show *Ski: The Outer Limits* and *Summer Rendezvous*. Discuss editing technique and show *La Jetee*.

DAY 21: Show *Dream of Wild Horses* At first, just play the sound and ask students to write what they think is happening. Go over and then show the film.

DAY 22: Read the chapter on Sound and discuss different types of sound in movies — dialogue, narration, sound effects and music.

DAY 23: Show *Run* and discuss meaning and all techniques.

DAY 24: Continue with *Run*.

Day 25: Show *An Occurrence at Owl Creek Bridge*. Integrate visual techniques with sound.

DAY 26: Continue with previous day's activity.

DAY 27: Continue with *Occurrence* and discuss scene by scene

DAY 28: *On the Waterfront* or *Citizen Kane*.

Day 29: Same.

DAY 30: Same.

REACTIONS

As the students are introduced to film as communication and not just entertainment, it would be wise to mention that upon the first viewing it is impossible to perceive all the meaning the film has to offer. Unless the teacher emphasizes that a film might be seen more than once, students will rebel at what they feel is unnecessary repetition. This occurs each time the unit is taught because the untrained eye cannot appreciate the full impact of the film's expressiveness. However, by the time one or two films are repeated, the students will become accustomed to the procedure and will want to see a film again to recognize certain ideas and techniques that have been brought out in the class discussion that they might have missed or neglected as being insignificant.

Any type of hands-on experience (such as the visual dictionaries) is an invaluable aid to the teacher. Doing is much more effective than hearing and seeing.

The films chosen should be excellent examples of the craft and should have prominent uses of technique. All the films I have included in the strategy section of the paper are superb films that use technique to advantage. Although a student may not like the film itself (*Baggage* might be too abstract for all to grasp) he should be encouraged to evaluate it on the other levels suggested in the objectives.

EVALUATION

During this six-week course I encouraged students to make their own films using Super-8 equipment provided for them. In this way, the students will not only come to recognize various techniques but will utilize their own creative talents to convey meaning through the film medium. A workshop is held to teach students with no experience to work with cameras and editor-viewers.

Both objective and subjective tests are given periodically. I try to use a film of good quality and ask students to evaluate a scene as they are watching it.

Students are graded also on class participation (absences), assignments, and at least 6 film critiques, they must do.

FUTURE OF THE COURSE

The Mass Media course has been incredibly successful. The enrollment of students has doubled in three semesters! This growth can be credited to the fact that students have recognized that one needn't be "literate" to succeed in a

course where most of the learning is visual and auditory and many assignments require that a student be creative rather than outstanding in spelling and punctuation.

The film unit of the course is currently being expanded into a full semester course with a $9000 grant from the Broward School Board. A club has also been formed called the Film Society. Students have various fund raising activities to buy film stock so that on weekends they may make their own film and have it developed. The club plans to serve the school by sponsoring a student film forum at the end of the year, by videotaping assemblies or plays for a school library, and by making outstanding film classics available to the student body as a whole.

The faculty and administration are enthusiastic about the entire Mass Media program. They encourage the use of audio-visual materials and equipment in all classes and feel that these courses are bringing the world into the classroom and are adding relevance to education by bringing the outside world inside.

Film Study Course

(Semester)

Anne Miller
Manhattan Vocational and Technical High School
New York City

SCHOOL AND STUDENTS

Manhattan Vocational and Technical High School at 320 East 96th Street in New York City is on the periphery of East Harlem. Students, males between the ages of fourteen and eighteen, selected this school to study one of the majors offered: air-conditioning and refrigeration, appliance repair, sheet metal, machine shop, woodworking, architectural drawing, and machine design.

The average score for the school on standardized reading tests is 6.5. Students in the film elective, drawn from the upper terms, test between 7.0 and 12.9+.

The school register is 1,200. 54% of the students are Puerto Rican, 44% are black, and 2% are from diverse ethnic backgrounds.

Classes are conducted in the Academic Building and the Shop Building located respectively on the southeast and northeast corners of 96th Street. The Academic Building was built in 1902 to function as an elementary school and the Shop Building in 1941.

Metropolitan Hospital, a major city hospital complex, begins north of the Shop Building on 97th Street. "The Hospital," starring George C. Scott, was filmed at Metropolitan. The FDR Drive and the East River are one avenue east of the school. The only housing in the immediate area of the school are low-income projects on First Avenue, some multiple dwellings on 95th and 96th Streets, and a middle income apartment building adjacent to the Academic Building. Adjacent to the Shop Building is a playground which continues to

Second Avenue. Other buildings bordering the school are commercial: service station, Spanish grocery, parking garage, bar, candy store, two coffee shops, Blimpie's, florist, lumber yard, and check-cashing service.

PLACE IN THE CURRICULUM

In 1971, film study was first offered as part of eleventh-year English. I taught film in eleventh-year English classes from 1971-1973. Electives in English and Social Studies were created for the fall semester of 1973. A newsletter, "English Catalog," distributed in February, 1973, described the English electives. The film elective description read: "*EXPLORING FILM*: Students will view short films and feature films with an eye to technique, form, and content. Some study of novels on which films have been based. All students will keep a personal journal. (Open to those in E10 and E11)" Students would receive credit for a semester of eleventh or twelfth grade English.

THE COURSE

Film is an easily accessible popular medium with the potential for immediate and frequent exchange of feelings and values. Through its unique technology, however, film more than any other medium simulates reality through fantasy to involve and manipulate the audience.

This course is offered to create an environment for (a) communicating values and feelings and (b) developing critical responses to film.

GOALS AND OBJECTIVES

1. The student will gain increased awareness of himself and his environment.
2. He will gain increased awareness of individuals different from himself and environments different from his.
3. He will discover the formal aspects of film.
4. He will gain critical awareness.
5. He will respond to a variety of film genres.
6. He will recognize the interrelationship of the arts.

Objectives:

1. The student will state in his own words his reactions to films of all genres in class discussion and his personal film journal (Goals: 1-2-5)
2. He will compare himself to characters in films and his environment with environments in films in class discussion and his film journal. (Goals: 1-2)
3. He will identify key sequences in films and describe these sequences using film terminology in class discussion and film analyses. (Goals: 3-4)
4. He will determine how the formal aspects of film contribute to making a statement in class discussion and film analyses. (Goals: 3-4-5)
5. He will differentiate fact from fiction and reality from fantasy in class discussion, film journal, and film analyses. (Goals: 1-2-3-4-5)
6. He will evaluate the filmmaker's power and the effectiveness of his craftsmanship in class discussion and film analyses. (Goals: 1-2-3-4-5)
7. He will compare the impact of print and non-print media in class discussion, film journal, and film analyses. (Goals: 3-4-5-6)
8. He will identify in films modes derived from literature and painting and literary devices: fiction, biography, autobiography, improvisation, fable, essay, myth, comedy, tragedy, realism, surrealism, expressionism, impressionism, imagery, metaphor, symbol, irony, satire, gothic. (In class discussion and film analyses.) (Goals: 4-5-6)

STRATEGIES

1. Film-viewing in class; film schedules for the fall and spring semesters are attached.
2. Personal film journal compiled of entries for each film screened reflecting educated responses to films based on concepts discussed in class.
3. Film analyses incorporating the critical approach implicit in "How to Write a Film Analysis;" a copy of this form is attached.
4. Lectures and notetaking on film, filmmaking, criticism, literature, and painting.
5. Class discussion (some taped for future evaluation):
   a. responses to film
   b. film analysis [sample form follows]
   c. responses to literature
   d. analysis of literature adapted for film
   e. sharing journal entries
6. Drawing on film

Fall 1973 Semester Film Schedule:

Week 1: 1. *Basic Film Terms: A Visual Dictionary*
2. *The Shooting Gallery*
Week 2: 1. *Irony*
2. *The Lottery**
Week 3: 1. *The Lady or the Tiger**
2. *Dr. Heidegger's Experiment**
Week 4: 1. *Bartleby**
Week 5: 1. *An Occurrence at Owl Creek Bridge**
Week 6: 1. *David Lean: A Self-Portrait*
2. *The American Film*
Week 7: 1. *A Chairy Tale*
2. *Le Merle*
Week 8: NO FILM — FILMMAKING ACTIVITY
Drawing on Film
Week 9: 1. *Slapstick*
2. *The Gold Rush*
Week 10: 1. *The Railrodder*
2. *The Unicorn in the Garden**
Week 11: 1. *That's Me*
2. *My Old Man**
Week 12: 1. *Phoebe*
Week 13: 1. *Tale of the Fjords*
2. *People of a City*
Week 14: 1. *Aretha Franklin: Soul Singer*
Week 15: 1. *A Tale for Everybody*
2. *The Shooting Gallery*
Week 16: 1. *Animal Farm**
Week 17: 1. *Animal Farm**
Week 18: 1. *Pather Panchali*
Week 19: 1. *Help! My Snowman's Burning Down*

*Analysis of short story or novel

Spring 1974 Semester Film Schedule:

Week 1: 1. *Basic Film Terms: A Visual Dictionary*
2. *The Shooting Gallery*

3. *The River*

Week 2: 1. *Why Man Creates*
2. *A Dancer's World*
3. *Appalachian Spring*

Week 3: 1. *World Is Born*
2. *Film: Art of the Impossible*
3. *Dream of the Wild Horses*

Week 4: 1. *A Glittering Song*
2. *Rain Shower*
3. *Clay*

Week 5: 1. *The Red Balloon*
2. *Pompeii: The Death of a City*

Week 6: 1. *Hangman**
2. *The Tell-Tale Heart**

Week 7: 1. *Boundary Lines*
2. *A Visit from Space*
3. *The Hand*
4. *Very Nice, Very Nice*

Week 8: 1. *Harold and the Purple Crayon*
2. *A Scrap of Paper and a Piece of String*

Week 9: 1. *Fiddle De Dee*

FILMMAKING ACTIVITY
Drawing on Film

Week 10: 1. *Freud: The Hidden Nature of Man*

Week 11: 1. *Due Process of Law Denied** (Excerpt from THE OX-BOW INCIDET) Analysis of the screenplay, THE OX-BOW INCIDENT

Week 12: Screenplay analysis continued

Week 13: 1. *Charles Dickens: Characters in Action*

Week 14: 1. *I Who Am, Who Am I*
2. *Loneliness and Loving*

Week 15: 1. *Love to Kill*
2. *My Country Right or Wrong*

Week 16: 1. *Politics, Power and the Public Good*
2. *The Right to Live: Who Decides*

Week 17: 1. *A Sense of Purpose*
2. *Spaces Between People*

Week 18: 1. *Trouble With Law*
2. *Violence Just for Fun*

Week 19: 1. *Pride and Principle*
2. *When Parents Grow Old*
3. *Whether to Tell the Truth*

*Analysis of poem, short story, or screenplay

HOW TO WRITE A FILM ANALYSIS

Practice Film: The Shooting Gallery
Sim Productions Inc.
Weston, Ct. 06880

Sample Introductory Sentence: The Shooting Gallery is a Czechoslovakian puppet and cartoon animated film.

Paragraph I

1. Tell what happens in the film.
2. State the filmmaker's purpose.

After viewing the film two or three times you will become aware of a definite structure. The film's structure will reveal the filmmaker's purpose.

Paragraph II.

1. Describe the key sequence. Write about the unique contribution of the music, color, "acting," shots, and camera movement.

While viewing the film attempt to discover how the filmmaker achiever his purpose. Pay close attention to what the music, color, "acting," shots and camera movement express.

Select the single sequence in the film which best represents what the filmmaker does and says in the rest of the film.

Paragraph III.

1. Conclude with a statement connecting
   a. what happens in the film
   b. the director's purpose
   c. how the director achieved his purpose

REACTIONS

(*Excerpts From Student Journal Entries*):

1. *An Occurrence at Owl Creek Bridge*: "My reactions to the film and story were different. In the story I could picture the people in my mind and in the film I could just watch the people on the screen. Even though the story did tell how Farquhar got into trouble, the film went right to his fantasy of his escaping from his death which I think everyone wants to do."

2. *The Unicorn in the Garden*: "At first I liked the film better. But when I got to thinking about it the story was better. When the cops came and locked up his wife, I imagined a whole army of cops."

3. *Le Merle* (*The Blackbird*): "I have only a few words to say about this one. The music of this small production helped it immensely by expressing a coming together and pulling apart mood. It must have taken a lot of film and paint to make this film. The blackbird's background was very good, from the red shade of earth to the dark gray of space. It looked as if the blackbird was trying to get a shape of its own. Maybe the blackbird was just like humans. People are trying to get themselves together. Get a good schooling and a good job and you've put yourself together. Maybe "The Blackbird" did have a point."

4. *Help! My Snowman's Burning Down*: "This filmmaker really knows all about surrealism. Anything he does, funny or ridiculous, has meaning. On the surface the film is funny and strange, but on the inside it shows the feelings of a man who is at the end of his rope."

5. *Pather Panchali* "Three people in India have a stubborn sort of pride. They don't like to beg or borrow money from each other. If that country ever had welfare the government would be bankrupt."

6. *A Chairy Tale*: "The chair wanted to have the same rights as we do, and when we do not get those rights we rebel. The chair forced the man to see that he was important and needed. The idea of a chair running, fighting, and showing emotions was great. It wouldn't have been as good if it were cartooned. Pixillation was a very good idea."

EVALUATION

1. Film Analyses	—	6 per semester
2. Film Journal	—	an entry for each film screened
3. Class Discussion	—	regular participation; communication of values, feelings, and critical responses to film

FUTURE OF THE COURSE

The course will be offered again in the spring semester, 1974. Since most of the students enrolled in the course have elected to take it again, films screened in the spring will differ from those viewed in the fall semester. *Basic Film Terms: A Visual Dictionary* and *The Shooting Gallery* will be repeated to help new students discover the formal aspects of film and gain critical awareness.

The following course description was prepared for the student newspaper before students elected the course for the spring semester:

"Students will have the opportunity to share a cultural experience by communicating their reactions to the form, content, and point of view of films viewed in class. They will see films on film and filmmaking, documentaries, features, short films, excerpts from recent box-office "hits," animation, films adapted from literature, and will read the stories or novels on which some films are based. Each student will write film analyses and keep a personal journal. A class filmmaking project is offered which helps students understand film on many levels and introduces them to animated filmmaking — *The Doodle Film*. Eleventh and twelfth-year students may request the film elective."

Since many of the students are taking the course for a second semester films ordered for the fall semester cannot be reordered. Films are obtained from the Bureau of Audio-Visual Instruction which supplies 600 schools with films in all subject areas. The titles available for a film elective are necessarily limited. If we were to follow the format designed for last semester titles would have to be repeated. The format for the spring semester will, therefore, provide little opportunity for film-literature study. BAVI has recently purchased titles from the Learning Corporation of America's *Searching for Values* anthology. All titles purchased have been ordered. Essays, articles, and short literary selections related to the films' themes will be discussed.

Response from Administration:

An observation report on a discussion of *Phoebe* stated that "85% of the class was in attendance for this course, well above the norm for the school. Pupils took part in discussion with interest, and responded with alacrity to thought questions involving personal problems, the lack of communication between generations, and the way in which feelings were revealed through the film medium."

Reactions of Colleagues:

Art teachers enthusiastically praised the graphic responses to films students included in their journals.

Propaganda Segment of 9-week Communications Unit

Phyllis Russell
Ft. Lauderdale High School, Ft. Lauderdale, Florida

THE SCHOOL AND STUDENTS

Ft. Lauderdale High School is located in a residential (middle-class) area but draws its students from widely-varied areas. The student population is about 20% from the black ghetto, about 45% from the white middle class and about 35% from among *very* comfortable whites.

The city of Ft. Lauderdale has a seasonal population. Many students tend to come for six months in the winter and return north later. The fact that this high school attendance area includes all of Ft. Lauderdale's beach area means that many of our students are "temporary residents."

The unit described here was taught to tenth graders, most of them 15-16 years old.

PLACE IN THE CURRICULUM

This course (as a whole) is titled English 2A and is intended for the advanced sophomore level student. It is a full year course and ½ credit is given for each semester.

THE COURSE

The sophomore year is devoted to enhancing communication skills and developing an overview of the kinds (types) of literature. The 9-week Communications unit, of which the described segment follows, is part of that year-long course.

GOALS AND OBJECTIVES

Goal — To make student aware of the influence of verbal and non-verbal communications on his attitude and life-style.

Objectives: The students will

1. become aware of eight forms of propaganda
2. explain the function of each propaganda form
3. point out propaganda forms in filmed TV commercials
4. illustrate the use of tone, color, and space in advertising (non-verbal)
5. identify vocabulary relative to propaganda

STRATEGIES

The students will

1. locate examples of each form of propaganda from magazines and label
2. write a TV commercial involving 2 or more actors and present in class (use at least 4 propaganda forms)
3. write and tape on cassette a commercial or a speech of persuasion using at least four forms of propaganda
4. make a poster as propaganda for a cause using only non-verbal communicators
5. view filmed commercials and compare the *uses* of propaganda in two of the ads.

[See also below]

EVALUATION: The students will view a filmed commercial and explain the

verbal and non-verbal communicators used. They will then evaluate the effectiveness of the commercial based on the use of the communicators. [See also below]

[N.B.: The following description by Ms. Russell incorporates many elements of the more formal re-telling of experiences in teaching the course. It is presented here as she wrote it.]

"The Flying L's are number 1!" With this cheer ringing in our ears, the filming of the "Spirits of '76" began. The film was the windup of nine weeks works on communication in the English 2 Advanced class at Ft. Lauderdale High School (the home of the Flying L's). This unit was used in a full year course for advanced sophomores. Communication begins the year and is followed by an investigation of how the various forms of literature communicate. The goal of the unit was to make the students aware of the influences of verbal and non-verbal communications on their attitudes and life styles.

Non-verbal communication was explored by the class. They found that music, art, and more particularly, graphic arts and body language were all a part of non-verbal communication. Examples of the various forms were located and discussed. The students then created their own examples through charades and posters.

At this point, they began to see that they could influence each other's ideas by non-verbal messages. Forms of verbal communication were now included. This addition led to a full discussion of propaganda, its forms and devices. In the discussion of the use of words, a review of grammar was found necessary, but painless. Armed with these skills and information, the students began to work more independently.

Each student researched at least one area, and presented a verbal or non-verbal project. This was done in addition to other work in class. They viewed film commercials and compared the use of graphics and propaganda deviced to examples they found in periodical, some students wrote radio commercials and taped them on cassettes. Posters and collages were presented and evaluated. The class was now ready to work in group project, so the film-making began.

The first step was to decide on the idea to be presented in film form. After discussion, the class decided to make a commercial promoting school spirit. The "Super L" idea was developed as the story line. "Super L" was a superman-type embodiment of the Flying L spirit. Since these sophomores were the Class of '76 — the spirited class, ideas began to fit together. A background of film mechanics, vocabulary, shots, angles, etc., was furnished. Students divided up the work. Some worked on the story board. The sketches of each shot were combined with story action. The cameramen acquired the needed equipment from the A-V department. A super 8 camera, tripod and film were furnished. The prop group made sure all pom-poms, Super L outfit, and various uniforms were available on shooting days. We had a director who made sure that the right actors were in the right scenes. Needed art work was furnished. We were ready to begin.

Everyone had rehearsed and was more than ready to begin. The filming, costume changes, and all went well. We hadn't planned on our "hams" (not only in our class but in any student nearby). Even the shyest mugged when the camera focused on them. Not all of it was in the script. One roll of film was shot the first day. The film was returned developed in two days. After the shock of seeing themselves on film wore off the students were able to constructively criticize the results. The editing group then condensed the film into useable form.

After viewing the edited reel, the class decided to revamp the remaining

script. More effective uses of the camera and of propaganda techniques were planned. The need for a sound track was evident. The second reel was shot soon after. It went very well. They found very little editing was needed on the #2 reel. After viewing the entire film, the students wrote a sound track and taped it on a cassette. Those that have viewed the finished product have been pleasantly surprised by its effectiveness.

The evaluation of the communication unit was done in various ways. Oral and written projects were presented. Written tests on grammar skills and film vocabulary were taken. On completion of the unit, the final evaluation centered on a paper written by each student discussing his new skills and/or understandings of communication. Since the class was small (20 students) the evaluation process was easily done.

This filming turned out to be the high point of the semester. The students felt that they had learned more about communication by actually putting together this commercial than a book could ever teach. This activity will definitely be a part of future communication units.

Journalism and Drama Courses

Margaret N. Montague
Miami Edison Senior High School
Miami, Florida

THE SCHOOL AND STUDENTS

Implementation of plans was carried out at Miami Edison Senior High School during the first semester, September, 1973 - January, 1974. Miami Edison is an inner-city school in a predominately black, low income area. In addition to the black majority, the school population includes a large number of Spanish-speaking students from various Latin cultures. This year has also seen an increase in French-speaking black Haitian students. At the top of the economic scale are the minority white students from the nearby suburb of Miami Shores. As in the past several years, this group in the school population has again decreased because of the decline of young, growing families moving into the area and because of "white flight" to private and parochial schools.

In the five classes described in this report, there are 97 students: 78, black; 3, Spanish-speaking; 16, other. All classes are non-graded and include an age range from thirteen to eighteen, grades eight through twelve. The typical student from these classes is black, from a low-income family, and has a job after school hours.

PLACE IN THE CURRICULUM

Journalism I and II	one class
Drama I	two classes
Drama IA (Dramatic Dance)	one class
Drama II, III, IV	one class

All courses are in the Language Arts Department and carry one unit of high school credit. For the eighth and ninth grade students, journalism and drama are electives; for the other grades, these subjects may be taken instead of regular English or as electives.

One exception is Drama IA which may be taken by boys in the eleventh and twelfth grades in lieu of physical education.

THE COURSES

JOURNALISM I AND II -- In theory, journalism is an elective which requires permission of the instructor and evidence of interest on the part of the student for admission. It is designed as the training course for the staff of the **Edison Herald,** the school newspaper. In practice, however, there is little interest in writing, and journalism is a handy spot to place students from overcrowded English sections.

As a practicing journalist and laborer in the field of television for many years, the instructor anticipated imparting all sorts of practical, how-to, first-hand tips to a class of eager would-be reporters, all with the basics of grammar, spelling, and sentence construction mastered or, at least, well in hand. Such was not the case.

Instead, the instructor found that two in the class of eighteen barely spoke, much less wrote, English. Several were Title I students with severe reading disabilities. Some were seniors who had failed to pass English but had to get a language arts credit to graduate. Prospects for next year's **Edison Herald** staff looked pretty dim. Course goals and lesson plans made during the summer were clearly unsuitable. Both were thrown out, along with the journalism textbooks written for some mythical grade reading level. It was believed, however, that even students who cannot read well or write a sentence can watch, listen, talk, and think.

With this as a starting point, television became the big gun in the attack on apathy. As the course changed from technical training to horizon-widening, so teaching strategies changed from technique to stimulation.

A television set was in the room. It had been obtained on loan from the library for a week for a drama class to watch a soap opera. When the further use was explained to the librarian, she readily allowed the set to remain indefinitely.

Strategies:

Fortunately, the class met at 8:25 A.M. so the NBC **Today** show became the textbook. For the first two weeks, the class watched the show or read **The Miami Herald.** The format of the show was checked at home by the instructor before school each morning in order to select the most interesting days for class viewing. **The Miami Herald** was also scanned before school in order to coordinate study of TV news stories with those in the newspaper. A tight school budget required cutting class delivery of the **Herald** to once a week after the first two weeks. Watching the **Today** show and special events on television continued throughout the semester.

Two good examples of how television helped to increase interest and stimulate thinking were the week of originations from Ireland of the **Today** show the first week in October and the CBS coverage of the wedding of Britain's Princess Anne on November 13, 1974.

The goals in watching the week in Ireland were: understanding of both the variety and commonality in different peoples; use of the interview to elicit information; recognition of news elements; learning to listen, take notes, and organize material.

The Irish brogues, and the ethnic costumes and music on the show were used for discussions of dialects and the rich variety of English expression. This was further related to individual characteristics in speaking and writing styles. The students were quick to spot unfamiliar terms such as "brogans" and "clog," and displayed real interest in new words for familiar things.

A segment of Irish dancing and music was compared with the students' critical ideas of what constitutes "dancing" and "music." At first, they thought the Irish dancers were pretty funny, but finally decided a good deal of skill was involved.

The follow-up assignment after watching and discussing the programs from Ireland was to write a review of the telecasts. This involved judgment as to the fairness of the presentation of the Irish, accuracy in taking notes of names and titles of people interviewed and the broadcasters, and factual reporting of the program content. Although class discussions showed interest in and close attention to the shows, response to the written assignment was very poor. Only two papers were turned in from a class of 18. Absenteeism accounted for some missing papers; this is always a big problem in giving television assignments. In some affluent utopian future, this may be solved with cassette television recorders.

Princess Anne's wedding, which was televised a month after the series of Irish programs, was a valuable measurement of progress. Students were instructed to watch the television coverage in class and then write a news story from the facts in their notes. By this time they were able to watch, listen, and take notes at the same time.

The main topic of the class discussion of the wedding centered on why so much television time and money was devoted to this one event. When the television commentator gave the number of people watching all over the world, the discussion centered on why so many people wanted to see a wedding. The class could not agree on whether it was a big waste of money or whether beauty and pagenty is needed to lighten today's grim news, but all entered into the discussion of their own personal values and why the wedding was newsworthy.

Evaluation:

All but three students turned in papers for this assignment. Although not well written or in pyramid news structure style, the student accounts were accurate.

Television news was used to acquaint the students with what constitutes news, to learn to select important details, with economy of expression in conveying information, and to become acquainted with the purpose and responsibility of the news media.

The result of the television approach to journalism has been an awakening of interest in writing for the purpose of conveying information. (The point that the television commentators are giving information that is first written down before it is on the air was made strongly.) The class produces a mimeographed newspaper that is distributed to all students in the school. Publication intervals are dependent upon the instructor's time limitations for editing and typing, and the students' promptness in meeting deadlines. The editing necessary is considerable, but except for a few who are absent most of the time, everyone turns in something. The newspaper has received much commendation from the principal, Mrs. Judith Greene, and from other teachers who report that their students read every word in the **Raiders' Journal.**

DRAMA I: Although this is a beginning class in drama, the majority of the twenty-nine students are juniors and seniors; three ninth graders are also in

the class. The older students were not grouped together by design, but because it is a morning class. A number of these students leave school for work at noon; furthermore, seniors often need only three or four units to have enough credits for graduation and do not take a full schedule of classes. Some have failed regular English and take drama to meet the language arts requirements for graduation.

At the beginning of the term, students were questioned on why they selected drama and what they expected to get from the course. With few exceptions, the answers were: "it was the only class I could get in," "I have to pass some language arts course and nobody fails drama," "all the English was filled up," and "I don't like to read."

Strategies:

As in the journalism class, the instructor turned to television as one means of capturing the interest of a disinterested group.

Happily, the film version of **A Man for All Season** was shown on television during the first week of school and repeated on Sunday, September 9. The two showings provided a choice of times when the working students could view the movie.

There was some trepidation on the part of the instructor that Robert Bolt's dialogue would be too difficult for most of the students. This did not prove to be the case. The excellent visual language of the camera and expressive acting of the entire cast transended the students' vocabulary problems.

Prior to the viewing assignment, Bolt's notes on characterization and introduction to the stage drama were presented to the class. This was followed by discussions of the historical background and plot. Two key scenes from the play—Henry's visit to Thomas to persuade Thomas to support his divorce, and the family's final meeting with Thomas in jail—were dittoed and given out to the class. These scenes were read, discussed, and acted out in class; the meaning of unfamiliar words was also brought out. This preparation before viewing the film provided the students with the necessary background for enjoyment and understanding of the film.

Students were also provided with a list of study questions to alert them for special points to look for in the film.

The entire film (use of the camera, acting, music, costuming, settings, etc.) was discussed in class following the telecast. Each student then gave an oral report based on his written report of the film. This was a critical appraisal and comparison of the film and stage versions of the drama.

The most interesting evidence of interpretative thinking resulted from the question "How would you design a stage setting for the play?" This brought out the mobility of the camera in contrast with the limitations of the stage. The students hit upon a solution in their staging: let somebody come and tell about what happened instead of showing every thing that happens. Without knowing anything of the Greek theatre conventions, they made a discovery on their own.

As an evaluation of student understanding of the play, they were told to improvise dialogue for the jail scene. One group gave the scene a modern setting in the county jail with a mean sheriff who wouldn't leave the family alone to say goodbye to the condemned man. Although the dialogue was expressed in street language, characterizations remained true to the original.

Another group made Thomas the victim of a gang of crooked politicians who were stealing money. Thomas finked on the crooks and was clapped into jail. In this version, King Henry became the president.

Evaluation:

Clearly Bolt's message of a man of conscience is a play for all students, one they can relate to their own emotions.

Because of the difficulty in making up class work in group acting improvisations (the main focus of the class) when a student has been absent, television viewing assignments of outstanding dramatic program outside of class have been very useful. Students write reports on the programs using the same criteria as used for judging class scenes including believability, characterization, use of gestures, voice, etc. There is the further bonus of becoming acquainted with a variety of dramatic literature which is not available in class. All students are given the opportunity of extra credit for these assignments, and a class discussion follows each with the objective of increasing critical appreciation of excellence. Some typical assignments have been the BBC presentation of **War and Peace,** the **Playhouse 90** series, **The Glass Menagerie,** and **The Country Girl.**

DRAMA II, III, IV: In-class television was used in the advanced drama class as a learning tool in moving, talking, and thinking in character in order to attain believability in acting.

Strategies:

The program material was **As the World Turns,** a CBS daytime serial. This particular soap opera was chosen not only for the very practical reason that it airs from 1:30-2:00 P.M., coinciding with the class meeting time, but also because it has been on the air since the students were small children. All ten have viewed it at one time or another and are familiar with the main characters. This gave the characters a depth of background that was very helpful in building an extension of the story line and building believable characterizations. Also, the slow pace of events in soap operas allowed closed study of the characters and the actors.

During the week of September 10, 1973, the class watched **As the World Turns** each day; each student then selected one character from the serial to portray. For the next two weeks they worked in groups planning scenes based on what they thought would happen next in the story. All staging, blocking, and plot developments was devised by the students. The only stipulation was that they speak, move, and act from motivations already established for the characters.

Evaluation:

The larger group of seven students retained the influence of television and presented five brief scenes in five different locations. This brought an opportunity for them to discover the differences in staging for the camera and for the theatre. They also became interested in the technical problems of how many cameras would have been required to film their scenes and what camera shots they would have used. The scenes were then revised for stage presentation with manageable scene changes.

The student scenes carried out the logical next step in the story and showed a good understanding of the characters and how they would behave in these situations.

Believable dialogue was much more of a problem. The girls picked up the characterizations of suburban housewives fairly well; the boys had more difficulty. A black student portraying an austere judge, head of a large law firm and family patriarch, turned this ramrod patrician into a rocking-chair, shuffling, Uncle Tom sort of character. This brought on a fierce argument in the cast over character interpretation and charges that he was "ruining the whole play." The fact that the role was small and that the character appeared in only one

scene brought out the importance of the contribution of every actor in a play much more effectively than hours of lectures from the instructor.

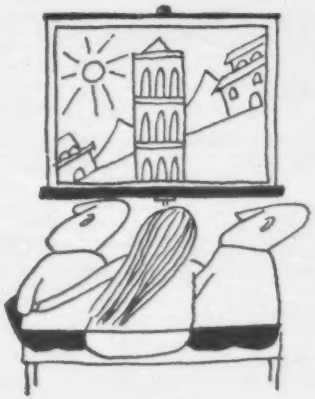
When the scenes were polished and the dialogue in final form, each was audio taped and played back for the cast. The object was to show the students the need for projection, clear diction, and where the dialogue left gaps in information necessary for the audience to understand the play. It was a most effective tool. The scenes were reworked and retaped with marked improvement.

FUTURE OF THE COURSES

The school has recently acquired an ancient Ampex video tape recorder which works sometimes. It has been repaired once and is currently awaiting attention from the school board maintenance crew. During one of its good days, it was used in the drama class to tape pantomime improvisations. The students gained much insight into the discrepancy between how they thought they appeared and how they looked to the audience. The result of seeing the tape was more selectivity and simplification of movements to express ideas and emotion.

The journalism students prepared television news commentaries from editorials they had written. After much enthusiastic rewriting and rehearsing, the big day to appear on camera arrived. The Ampex refused to work. The assignment was turned into radio editorials by means of audio tape, but the class was very disappointed not to see themselves on camera. It is hoped their initial enthusiasm can be rekindled when the machine is in working order.

The Miami Edison International Thespian troop and drama department are currently rehearsing **Up the Down Staircase** to be presented in February, 1974. Drama productions at the school have not drawn large audiences. As a means of generating interest in the play, it is planned that the opening will be a three-minute film of students in the halls and on the stairs during change of classes. It is hoped that many will want to see themselves on the film and will come to the play. The film will be backed by suitable music, while slides of candid shots of the cast alternate on either side of the screen. This multi-media opening is more than a publicity gimmick as it will establish the tone and atmosphere of the play.



Media in the Curriculum
English 01, Verbal Studies

Dorothy Custer
Developmental Studies
J. Sargeant Reynolds Community College
Richmond, Virginia

THE SCHOOL AND STUDENTS

J. Sargeant Reynolds Community College is a junior college in Richmond, Virginia (capital city of Virginia and with a metropolitan area population of more than 536,000) enrolling 2900 students for the Fall 1973 quarter. The college is newly organized, this being its first year. It will contain three campuses when completed. The first campus will be ready in September 1974. Two additional campuses are planned for 1976 and 1978. One of these will be the Downtown Center. At the present time we are operating downtown in a five-story, fully carpeted, furniture building and in the local high schools for evening and summer classes.

PLACE IN THE CURRICULUM:

English 01, Verbal Studies, is a composition and grammar course required of certain students who enter the community college needing help with communication skills, composition and grammar. The course is continued this quarter and will be a part of the curriculum of the college as long as students have the need for developing their writing skills in order to be successful in other college courses and in their chosen fields of work.

Many of these students have difficulty selecting topics for their first writing experiences. They need to get started with something they have to tell, some topic about which they have considerable knowledge; a process, a person, plant, animal or situation they wish to describe. For this reason media experiences were used to stimulate thinking and to generate ideas for writing.

THE COURSE

DEVELOPMENTAL STUDIES PROGRAM
(Catalogue Description) [excerpted]

"Developmental programs are offered to help prepare individuals for admission to the occupational-technical program and to the university parallel-college transfer program in the College. These programs are designed to help develop the basic skills and understandings necessary to succeed in other programs of the College.

The developmental program provides supplementary knowledge and skills for an individual who is not fully prepared for entry into an Associate Degree curriculum because he has not had an opportunity to complete an appropriate educational course or program or because he has limited achievement in his previous educational programs. A student is placed in the developmental program after a close analysis of his high school transcript, test scores, and other data available on his achievement level.

Through the use of specialized teaching methods and modern equipment with an extensive concentration upon laboratory experiences, the student may progress at his own rate. The student will be tested frequently to determine the progress he is making. . . ."

Plans for including a variety of media in the course, English 01, Verbal Studies, at J. Sargeant Reynolds Community College in Richmond, Virginia are included in this report. The Miami-Dade Community College Workshop-Seminar in Media in the Curriculum, directed by Professor Audrey J. Roth, provided helpful information concerning materials, films, books, A V equipment and new developments in technology for the course. This project was designed to supplement and enrich the course in composition and communication skills for students.

RATIONALE

A variety of media was used in the classroom to stimulate thought, discussion and composition and to improve communication skills of students. Through study of media, ideas and concepts were explored, analyzed and evaluated. Media experiences provided many and varied opportunities for students to manipulate language; to hear it, to speak it, and to write it. Through these oral and written responses, media became a personal experience for students. Films and other media enabled teachers to create inspiring classroom situations conducive to critical thinking and which enhanced other teaching strategies. The responses of students were personal, literary, craft and sociological. Film helped improve tastes and judgments in writing. Throughout the eleven week course, English 01, Verbal Studies, a variety of media was used by the students and teacher.

GOALS AND OBJECTIVES

Goal: Participants prepared and presented compositions demonstrating ability to produce and to communicate a theme effectively and efficiently in various media.

Overall Objectives: Several basic overall objectives were planned for this project, Media in the Curriculum. These objectives were designed to help the student to:

1. Increase intellectual awareness and curiosity through vision.
2. Clarify concepts by providing sensory experiences.
3. Learn ways to discover interdisciplinary relationships needed to understand complexities of the modern world.
4. Develop desireable communication skills.

Specific Objectives: Students taking this course developed skills and abilities to:

1. Perceive what is happening on the printed page.
2. Determine sequence of events in media presentations.
3. Detect main ideas and supporting details.
4. Ascertain the plot of a story.
5. Become aware of relationships and note inferences in writings and other media.
6. Become aware of visual effects.
7. Perceive what is happening in the world of sight and sound.
8. Given directions (describe, explain, and direct).
9. Think critically.
10. Successfully engage in problem-solving.
11. Express self creatively.
12. Evaluate own presentations and those of others.
13. Develop own criteria for writing and other presentations.

14. Gain understanding of self and become aware of own resources.

ULTIMATE OBJECTIVES

ENGLISH 01

Within a two hour period, the student will write a short piece of expository prose in which he outlines the central idea and shows agreement or disagreement with it. The composition should be unified, about a single subject, and should be clear and coherent. It should be complete with a beginning, body, and end. It should reveal style and a logical, systematic train of thought indicating why the student agrees or disagrees. The writing should be 90% free of mechanical errors: sentence fragments, misspellings and punctuation, and other mistakes.

CRITERIA FOR COMPOSITION

Unity: All elements of the composition are related to the central idea and support it.

Development: Supporting detail is sufficient to clearly communicate the main idea.

Coherence: The composition should be clear and understandable, having a flow of thought presented through appropriate transitional devices and using one or more appropriate systems of development such as: chronological, spatial, or logical. The composition may deal with any of the following logical systems.

1. analogy
2. comparison/contrast
3. cause/effect
4. definition
5. example
6. classification
7. induction
8. deduction

The composition will also be free from reasoning fallacies.

Completeness: The composition will contain an introduction, a body of supporting material, and a conclusion.

Style: The content of the composition will be arranged to provide emphasis. There should be variety in sentences, and words used should be appropriate to the topic and audience. The composition should be free from excess verbiage and redundancies.

Mechanics of Writing: The composition should reveal that the student can discriminate between appropriate and inappropriate use of the following mechanics of writing:

1. **Sentence fragments**
2. **Run-on or fused sentences**
3. **Agreement**
   - Verb in number with subject
   - Pronoun in number with antecedent
   - Demonstrative adjective in number with noun modified
4. **Pronoun reference**
   - Two possible antecedents
   - Remote antecedent
   - Vague use of "this," "that,", "which," in referring to general idea of preceding clause or sentence
   - Pronoun reference to implied but no expressed noun ("they")
   - Indefinite use of "they," "you," "it"
5. **Mixed construction and shifts in point of view**
   - Shift in subject
   - Shift in voice of verb
   - Shift in tense or mood
   - Shift in person or number

Shift in type of construction

6. **Adjective/adverb usage**
   Modification of verbs
   Subject after linking verb
   Modifier after verb
   Comparative and superlative
7. **Misplaced parts**
   Modifying phrases or clauses referring to words modified
   "Squinting" modifiers (modifies either preceding or following words)
8. **Dangling constructions**
   Participles
   Gerunds
   Infinitives
   Elliptical clauses
9. **Spelling**
10. **Omissions**
11. **Capitalization**
    Beginning sentences
    Proper nouns and pronouns, adjectives
    Titles
12. **Punctuation**
    Commas, including comma splices
    End punctuation
    Apostrophes
    Colons, semi-colons

STRATEGIES AND ACTIVITIES

Attention of students was focused upon desired objectives through the use of a variety of media. They were given opportunities to experience success in writing and presenting their own compositions through use of films, filmstrips, tapes, recordings, slides, pictures and other media. Students were given experiences and opportunities to:

1. View films selected by the teacher and those they selected.
2. React to films through discussions and media presentations as well as writings in journals.
3. Write a review or report of at least 3 films of their choice.
4. React to and recall main ideas, supporting details, and plot of films and/or other media.
5. Discuss selected media and personal experiences.
6. Learn to use slides, filmstrips, tapes, films, and projectors as well as recorders, cassette viewers, and camera.
7. Read books on film, film production and mass media.
8. Prepare own media presentations on themes of own choices. (Film, filmstrip, slide show, tape and picture story)
9. Write journals or records of film viewing.
10. Learn to use audio-visual equipment.
11. Converse with consultants who provided information and instruction in use of A V equipment.
12. Note critical issues treated in diffeernt films.
13. Provide feedback through correction of errors, favorable attitudes, self-control and self-reliance.

First, the film **Communication Revolution,** was used to develop awareness of what is happening in the world of communications and to emphasize the

importance of acquiring the skills involved in the communication process. Students took a look at vocations, occupations and professions and noted communication skills necessary in each. They listened to tapes about vocations or about some topic involving the communication process. Several students wrote about the importance of education, particularly for vocations of their own choice.

Transparencies were used to teach paragraph writing and each student wrote at least two papers per week. Themes, essays, and compositions soon developed.

Your Career in Journalism and **Teaching Time Relationships** are two films that were used to show the kinds of writing involved in journalism and in teaching social studies. Reading skills are necessary to the various vocations and occupations, therefore **Communication-Critical Reading** and **Evaluation** and **Communication Skills-Reading** were viewed.

The film **Decisions,** which I produced at Miami-Dade Community College last July was viewed by the students to generate their own ideas for writing. This film triggered their own ideas about the process of making decisions. Several students wrote about the process of making decisions. A lively discussion developed about the process involved and others chose to write about some process with which they were familiar. "Old Molassas" [a student work reprinted here] is one paper that was a direct result of viewing the film. How-to-do or to-make-it topics were generated which included "Pottery" and "The Art of Running The Hurdle."

The media (films, filmstrips, tapes and transparencies) were selected to use with this class as a result of the seminar-workshop at Miami-Dade Community College. The use of media stimulated the students to write and to use their own creative ideas. The films on communication were inspiring to them and the vocational films and tapes aided them in getting started. All of these papers developed after experiences with media. I was truly inspired in the seminar at Miami-Dade to use media as an effective way to obtain written expression from students. The results have backed up my convictions.

Films Used In Project

1.	**Communication Revolution**	Va. State Department of Education
2.	**Teaching Time Relationships**	Va. State Department of Education
3.	**Your Career In Journalism**	Va. State Department of Education
4.	**Communication Skills-Reading**	Va. State Department of Education
5.	**Communication-Critical Reading and Evaluation**	Va. State Department of Education
6.	**Decisions**	Dorothy Custer—Miami-Dade Community College Media Workshop-Seminar

Slides Used In Project

The slides which were used were developed by faculty members and students chiefly. These were scenes that were used to inspire students in their writing activities. A set of slides that was particularly helpful was a Singer set on Faces and Feelings, Metropolis, Seasons, Searching and Sharing.

OUTCOMES AND EVALUATION

Students responded through a non-print medium, (tape essay, picture story, slide presentation, slide-tape story or other medium). Students show increased ability to:

1. Write compositions with ease and style, using lively, accurate words and grammatical structures.
2. Create more sophisticated sentence patterns than previously and use them with ease.

3. Write more clearly, accurately and with surer skill and power.
4. Include more sophisticated vocabulary in his presentations and discussions.
5. Use various structures in sentences and paragraphs in extended writings.
6. Write essays as a result of film viewing, expressing likes, dislikes and ideas about controversial issues.
7. Retell the plot or rewrites the story of a film.
8. Contribute information, suggestions, materials for activities in various content areas.
9. Point out effects of color, shadow, film shots, (close ups, long shots), contrasts and other details.
10. Go to the library to do research on main ideas after viewing certain films.
11. Show appreciation of a variety of film genres as they discussed them.
12. Bring in photography items for discussion.
13. Use camera.
14. Demonstrate skill in use of various A V equipment.

OLD MOLASSES* . . .

Rosemary McKenney
Student in English 01, Verbal Studies
J. Sargeant Reynolds Community College

Molasses in a fancy can often collects dust on a supermarket shelf. Yet cars will string out for a mile along a country road near the fires of a molasses mill, their drivers waiting to pay as much as five dollars a gallon for this spicy brown syrup in a traditionally unlabelled can.

Autumn's beauty stirs the pots while the sap hangs. Mill sites may be situated on a hillside, a rolling field or near a river. Whatever the location, creamy-green cane, red specked with ripeness, is stacked around the outer rim of the circle. In its center stands the press, the hub of the operation. Around and around a mule or a horse plods on an endless route, hitched to the smaller end of a long pole, the center of which is attached to the press. He is rotating two steel rollers against each other, while from one side, a man, chewing on a short joint of sweet cane, pokes ripe stalks into them. Out of the opposite side come "pummies"-mashed stalks of de-sapped cane.

From an opening in one side of the press, watery sap trickles through flour —and feed-sack strainers stretched over a waiting barrel. Gravity carries the sap from the barrel through a hose to brass, evaporator pans steaming over a long, low fireplace. This cooking is done in an open shed near the press. A smoke pipe, usually 10 feet high, rises from one end of the stove while a fire, fed with slab ends from a local saw mill, is burning at the other. The draft between gives a uniform heat to the evaporators above. The body of the stove is walled with bricks. The trays which run the length of the heated area generally have three main compartments, the openings of which alternate to slow the liquid as it cooks. The thin sap is constantly skimmed on its way to the next division for more evaporation, finally arriving at the opposite end as a sweet juice. The speed of this movement through the tray is determined by the cook. Close observers note the liquid is always ready to be drained into a waiting vat, when the cook raises his scoop from the pan and the molasses strings. Molasses leaves the cooking trays as a thin syrup. Cooled in open containers, it thickens.

*This sample is from an **Anthology of Student Writing**, English 01, Verbal Studies, Fall Quarter 1973.

The quicker the cooling, the lighter the molasses becomes. A mill near a spring is an ideal location, because the syrup can be cooled in the chilly waters. Finding a molasses mill this fall could be a high adventure for a family. Those lucky enough to bring home a can of molasses will recall the experience with every spoonful next winter.

SUMMARY

Each student viewed at least 3 films. Many viewed 5 or more. All students:
viewed filmstrips
listened to tapes
viewed didactor programmed in English
read newspaper and magazines
viewed educational TV programs
made critical analyses of at least 2 TV programs
wrote advertisements for newspaper
read at least 2 paperbacks
read at least 1 library book
wrote 2 papers each week: compositions, themes, narratives;
started by writing paragraphs, selecting own topic
sentences and thesis sentences
viewed film made by the instructor at Miami-Dade
Curriculum Development Workshop for use by the classes at
J. Sargeant Reynolds Community College
wrote critical analyses of the film
wrote their own compositions on the film topic, decision making.

Instructors for other divisions used the learning laboratory facilities, materials and equipment for their students and classes, referred students for instruction and use of A V equipment. Consultant service and orientation were provided all faculty members for the college.

The Division Chairman, also serving as Director of the Learning Laboratory, aided faculty members in preparing learning packets and other A. V. materials for their classes in the various divisions of the college. Library and audio-visual services were coordinated through the learning resources center and laboratory. The librarian and A V specialist worked closely with the director in coordinating these activities. Materials and directory lists were compiled at the Miami-Dade Workshop and distributed to all faculty member at the college for use in ordering films and other AV materials.

Humanities Survey

Earl Farris
Florida Junior College at Jacksonville, Florida

THE SCHOOL AND STUDENTS

Jacksonville is in northeast Florida. As the only large city for 100 miles around, it is the commercial, financial, cultural, medical and urban heart of northeast Florida and southeast Georgia.

The community has a balanced employment profile which has produced a stable economy by minimizing its sensitivity to both industrial and national business cycles. Jacksonville is an important financial and insurance center. Three of the four largest bank groups in Florida are located here. The city also serves as home office for thirteen insurance companies. Industry, shipbuilding, and distribution are of major importance to the city's economy. The population of the metropolitan area now exceeds 700,000.

Florida Junior College at Jacksonville was authorized by the 1963 Florida Legislature to provide a wide variety of educational services primarily for the 2,610 students in August, 1966. In succeeding years it grew rapidly. All told, the college served in excess of 41,000 students in the 1971-72 academic year. From the standpoint of enrollment, this made Florida Junior College at Jacksonville the second largest institution of higher learning in the state of Florida. The College is accredited by the Florida Department of Education and gained the recognition from the Southern Association of Colleges and Schools in December, 1969.

At the present, the college offers comprehensive programs on three campuses as well as centers in the district.

PLACE IN THE CURRICULUM

The college requires a set number of credits from each of four areas: Communications, Social Sciences, Math and Natural Sciences, and Humanities.

Any two of the following courses will satisfy the Humanities requirements: Art History, Art Appreciation, Music History, Music Appreciation, World Literature I, World Literature II, Philosophy, Religion, Drama or Humanities Survey courses in International Understanding (HUM 213, 214, 215, 216, 217).

Having completed six hours in this area, as well as the hours required in the other three areas, the remaining 36 hours toward graduation may be selected from any of the areas. There are no limitations except interest, ability, or the requirements of the upper division university which the student plans to attend. The following commentary refers to courses designated as Humanities Survey courses, as distinguished from individual courses such as art, music, literature and philosophy.

THE COURSE

Humanities consists of a number of fields including Art, Music, Literature, Philosophy and Religion. The College offers individual courses in these disciplines. The Humanities Survey courses, on the other hand, combine these disciplines and attempt to show how each interacts within a given culture and period of history.

In other words, they are a study of the ways in which all of the humanities contribute to man's view of himself, his world, and his universe. The courses are mainly concerned with showing how the creative disciplines relate and how these relationships influence man and his values today.

As such, they may best be described as "idea courses" — great ideas as expressed through Art, Music, Philosophy — the humanistic disciplines. The courses are designed for the general student, the business major, the pre-medical student, the art major, etc.

GOALS AND OBJECTIVES

Goal:

The humanities survey courses will introduce the student to the creative arts of man, show the student ways in which the arts inter-relate within cultural periods and provide the student experiences leading to his own understanding of self as well as others.

Objectives:

Students will

1. Develop a sense of objectivity by distinguishing between their own personal values and the values expressed in a given creative medium.
2. Demonstrate appreciation for a variety of creative expressions.
3. Recognize and acknowledge the discipline required of the artist as he engages in the creative process.
4. Understand the relationship of the creative expression to the cultural setting in which the creative expression occurs.
5. Develop skills in observation.
6. Engage actively in his own creative projects.
7. Identify the elements of visual and literary composition.
8. Exercise own particular preference in regard to various creative media. The instructor will accept the student's preferences on an impartial basis.

STRATEGIES

1. Given two specific films, the student will explain the difference in the treatment of a controversial value and compare or contrast that with his own attitude toward the same value.
2. Given a range of visual and literary media (film, drama, art, etc.), the student will choose one particular medium for further study. He may elect to study any aspect of the medium based upon his own interests, provided such a study is undertaken after consultation with the instructor.
3. Given examples from films, slides, reproductions of art works, the student will identify the elements of shape, line, contrasts, texture and space.
4. Student will, through discussion or in writing, compare the use of the common elements employed by two different compositions, or by two different artists.
5. Student will complete a creative project of his own choosing involving one or more of the creative media studied during the course. The nature of this project will conform to the student's own values.
6. Given a medium and the cultural context in which it occurred, the student explain how the prevailing attitudes, events and situations influenced all the medium and how the medium influenced the times.

REACTIONS AND EVALUATIONS

In some respects, the use of media in the Humanities Survey courses at Florida Junior College is just passing its infancy stage, in spite of the fact that the College is said to have the second largest media collection in the state of

Florida, ranging from color video tape capability to film strip projectors. Moreover, the college has been generous in its acquisition of audiovisual materials. Yet we have barely scratched the surface in utilizing media in the classroom, partly due to the recency of the College.

In 1966, 2,610 students signed up for classes offered on two temporary campuses — a deserted government housing project and an abandoned elementary school. The first permanent campus was not opened until 1969, and the South Campus (with which this narrative is concerned) began classes in 1971. Need one wonder about the ensuing problems which at the time seemed to progress geometrically. In six years the enrollment would top 41,000 students! When the South Campus did open, one had the feeling of having died and gone to academic heaven. The year before, one was lucky to find a place to show a film even if he could locate a projector. It wasn't anyone's fault. It was just that the college had grown beyond anyone's expectations. The community was coming for education, and the College was trying to meet the demand. In 1971, however, we were walked into carpeted, air-conditioned classrooms. The materials, equipment, films, slides, records, began to pour in. By 1972, our media capability had tripled. We were overwhelmed, like children in a candy store. The tendency was to sample a little of everything.

During that opening year the Humanities faculty collectively inaugurated what became known as the Pilot II Program. A focal point of the program was to include the Kenneth Clark *Civilisation* series which was widely acclaimed after initial exposure on National Educational Television. The films, produced for television, are an attempt to compress the significant achievements of Western man into thirteen visual programs. The compression was successful. Too successful. We found, as a result of the compression, that vast information had been deleted. The films presume, too, a previous background in arts and letters and frequently no attempts are made to explain references to people, places, and things. Two major tasks, then, were to orient students to the series and to define common objectives. It was not enough to ask students to note "key points." We discovered in pre-viewing the films that the faculty did not always agree on what constituted a "key point." With this in mind, we prepared comprehensive study guides intended to provide focal points for students working more or less independentlywith the series. In spite of all the efforts, extensive evaluations at the end of each term told us what we had guessed: that the use of the medium was not successful.

The general disillusionment was further underscored by the "I told you so" comments of some colleagues who considered any use of media, believe it or not, as a "cop out" or as poor substitute for traditional lecture methods.

It was against this backdrop that I reluctantly decided to participate in a media workshop at Miami-Dade Community College in the summer of 1973. My reluctance was due not to a disregard for media as a tool in education. On the contrary, the myraid of commercially produced educational films available on virtually any subject is endless. Moreover, the stark contrast between the Encyclopaedia Britannica films of the fifties and those produced currently is as pronounced as that between the original Edison Gramaphone and the multichannel sound systems of today. My indifference was simply that there was available already a plethora of material that could be accommodated within the present courses.

Of course, I am speaking now of what was described in the workshop as films "in education," films on art, on music, on literature, on philosophy. My colleagues and I would frequently make use of some experimental films to

supplement a concept or an idea presented in the course. During one course, for example, we were playing with the illusion-reality motif in a novel and I located a print of *An Occurence at Owl Creek Bridge*. The class involvement with the film's treatment of this concept resulted in student short stories and essays extending the topic.

But attempting to stay within the context of the courses described earlier, and wishing to avoid duplicating what was already being utilized in some of the composition and literature classes, I gave little attention to film as education — the use of a film in its own right as an artistic entity. I wasn't indifferent to film as an art form, but only as a discipline to be included within a study of art, philosophy, and literature. It seemed to me that the place for film study was quite properly a film course taught by someone who knew and loved the medium. Film had its place, but was its place within the context of the other arts, or as a supplementary tool to impart information concerning the arts? Film had a use, then, *in* education. But what of film *as* education? As a medium in its own right?

Sometimes the most obvious is also the most elusive in the way in which it is taken for granted. Film *in* education suffers as much in this regard as does film *as* education. Prior to attending the summer workshop, I had never given much thought to the way a student reacts to a film. For a fifteen week course, I'd merely select six or seven films which seemed to supplement the ideas I was presenting, preview the film, make notes on the key points I wanted to stress and hold a brief discussion following each film to make sure the class "got the information." A good example of this is the John Canady treatment of *Art: What Is It? Why Is It?* The film is visually satisfying and the ideas it treats are compressed into a tight 30 minute format, explicating the general thesis that art is an attempt to give tangible expression to "things" intangible and that man does this in three basic ways: images of his gods; discovery of himself; discovery of the world around him.

Following the workshop, when classes resumed in the fall, I decided to try an approach someone had used during the workshop. In the workshop, after we had viewed a film, the discussion leader asked us to recall the first thing we saw. To my astonishment, we all related something different. Each person was impressed initially with a different image. Why discrepancy? Unlike the student who sits passively in a darkened room scratching notes, we were tuned in at the beginning. Ours was a media workshop and we expected something to happen. And happen it did. What might have been a casual discussion became an exchange of ideas relating to perception, feeling and reaction. For almost an hour, we engaged each other in one of the most stimulating discussions of the entire workshop. The film itself was barely twelve minutes long.

The same approach with my students produced similar reactions. In addition to content, the students began making their own connections between content of the film and their own reactions to it. They were responding not only to *what* the film says and also to *how* the maker organized his own material visually. What would have been merely a supplement to an introduction of art became, in addition, an example of how another artist (in this case the film maker) organizes his material to achieve an effect. This anecodate may appear superficial, but it illustrates a simple approach which can add re-inforcement to even a supplemental source of information, and at the same time make students aware of *how* to see.

Surrounded as we are by electronic media, we tend to take for granted the individual's ability to respond intellectually to the visual image. To help someone to view critically is as important as teaching someone to read critically and

to hear critically. When you go beyond film as only a supplement, then, you are dealing with film *as* education — whether a three minute commercial, a newsreel clip or a full length narrative, or even a film on, say, the subject of art. Each is organized in a special way to communicate an attitude, a point-of-view, perhaps a message.

Since an immediate goal of the College's humanities survey courses is to stimulate interest in the creative arts in hopes that students will explore the individual disciplines in other courses, there is a limit to material which can be included. For this reason, some colleagues are opposed to such courses on the grounds that they offer breadth at the expense of depth. On the other hand, survey courses can provide to the general student an exposure to a variety of creative media which he might otherwise miss. And if, as stated earlier, the main focus of such a course os to show ways in which the creative disciplines interact, what more common interaction can one find than the medium of film which acts as bridge between word, music, vision?

With regard to this, then, the media workshop held at Miami-Dade Community College was pragmatically beneficial in many ways. In becoming aware of ways in which I have taken media for granted, I have begun to question whether others are utilizing media with optimum results. In what ways could new approaches be developed in using media within the humanities program? To what extent could available materials and equipment be utilized? How could the college's greatest resource, its faculty, be utilized in this regard? With these questions in mind, I applied for a Staff and Program Faculty Fellowship. A number of these are awarded each year by a committee of faculty, staff and administrators. My project was approved and funded in January, 1974 with a completion date of June, 1974. In the interest of space, I include here only the general description of goals, strategies and (where available at this writing) outcomes.

SAMPLE 1

Film #2—STUDY GUIDE (for Civilisation film)

"The Great Thaw"

Man's leap forward around the year 1100 was a result of the feeling of the feeling of confidence generated by the church as a power able to produce change. "The great thaw of the 12th century was not achieved by contemplation (which can exist at all times), but by action — both physical and intellectual." Clark describes these actions and discusses the results. Intellectual energy, contact with the Greco-Roman world, the ability to move and change, the belief that God may be approached through beauty, the feeling of compassion and the sense of unity of Christendom all combined to produce the foundations of the 12th century.

1. The church, it can be argued, became powerful for a number of "negative" reasons. What "positive" reasons are cited for her power and why would they be considered important for her success?
2. Many people claim that the beliefs and institutions of the early Middle Ages were conditioned by technical incompetence, and that the arts were drab, frugal and plain. In what ways does the Abbey of Cluny offer visual proof that this was not so?
3. The idea that this was an age of merely contemplation is another misconception of this period. The fact is, it was a period of action — both physical and intellectual. Two physical manifestations were pilgrammages and crusades. How do relics provide an impetus for pilgrimmages?

What direct effect did the first Crusade have on art, particularly that which we call the Romanesque?

Though free thinking was, by comparison to later periods, rather limited during this time, there is strong evidence that intellectual inquiry was nevertheless apparent. In what way does Peter Abelard show that this was so?

4. That the period lacked extraordinary and imaginative individuals is another misconception. The Abbey of St. Denis, which played an important role in the development of western civilization, was due largely to the talents of the imagination of the Abbot Suger. The characteristics of his vitality were organization, architectural and artistic contributions, and statesmanship. In what specific way did his contributions provide a strong philosophic basis very important to western civilisation?

   In addition to his revolutionary theory, Suger of St. Denis represents the beginning of many new developments in architecture, sculpture and in painted glass. What were these developments and why would they be considered important?

5. The Cathedral at Chartres offers perhaps the single, most important visual proof of the intellectual, artistic and engineering capabilities of the period, and reveals not only an awareness of classical antiquity but also a new stage in the assent of western man. What possible evidence is cited to show there was far more Greek sculpture utilized in the 12th century? What possible reasons are cited to explain how this style became associated with Chartres? Even more important that the classical elements in the relief of Chartres' central doorway is the character of the heads. What important new shift in man's view of himself do they represent?

6. The Cult of the Virgin played a small part in the minds of men during the 9th and 10th centuries but in the 12th century, the Cult of the Virgin appealed strongly to man's imagination. Though no one can be absolutely certain of the reason for this sudden change, several possibilities are mentioned. What are they?

   To what geographical location might the Cult of the Virgin be traced?

7. How does the Chartres Cathedral itself refute the misconception that this was an age lacking in engineering skill?

   In what way or ways does the merging of engineering skill and artistic capabilities combine to appeal to man's senses in an age which often is considered not one of the senses but one of the spirit only?

BE SURE TO LOOK UP THESE TERMS: Flying Buttresses, Mosaic, Romanesque, Gothic.

THE FUTURE

The following is another direct result of this new approach to the humanities and media:

PROJECT: "DEVELOPING NEW APPROACHES FOR FACULTY IN THE USE OF MEDIA FOR HUMANITIES STUDIES"

Project Director: Earl Farris, South Campus, Florida Junior College

UNIT I: "Developing Individual Approaches to Commercially Produced Media"

A. *Rationale*: Mass produced AV resources attempt to communicate to general audiences and cannot account for the diverse cultural, educational and socio-economic backgrounds of junior college students. The classroom teacher, too, is handicapped in this regard. Exploring ways and developing tools to individualize these resources will benefit the student and the instructional staff.

For example, the South Campus Humanities Department used as a common core of media for the Pilot II Program the $7000, thirteen film *Civilisation* series. Extensive evaluations disclosed that the series failed to communicate to a large number of students:

(1) Some films were too advanced, presuming a background of skills and information not held by the average student.

(2) Each film was of a fifty minute format. Some would have been more effective in a twenty or thirty minute format.

B. *Goals*:

1. Engage faculty in developing individualized media supplements to use within existing teaching strategies.
2. Determine ways to individualize current media use.
3. Produce individual supplemental media units.

C. *Strategies*:

1. Working in teams of two or more and selecting *one* film from the *Civilisation* series as a model, identify special terms, people and events which are not adequately treated and need such clarification that will enable students to use the films individually.
2. Using available slides, a written narrative and suitable music, assemble a multi-media program of approximately twelve minutes which will be transfered to a color-video tape source.
3. Selecting one commercially produced sound-slide sets, analyze content from the point-of-view of transfer to color-video tape format utilizing motion and close up to call attention to detail.
4. With regard to strategy three, convert one slide lecture (originated and used by an individual instructor) to a video format.
5. Prepare study guides which indicate the performance level expected of students working with each unit.
6. With regard to strategy five, prepare a "post inventory" test, non-graded, to allow students to assess their learning.

UNIT II: "Evaluating the Role of Super-Eight Sound in Developing Individual Approaches"

A. *Rationale*: Recent Super-Eight technology suggests a relatively inexpensive method of producing "custom" films for use in the classroom. The lower cost, with comparison to 16 mm, and the new and versatile use of sound offers an alternative to commercially produced films.

B. *Goals*: Produce one thirty-minute sound, color film on cultural resources applicable to humanities survey courses at Florida Junior College.

C. *Strategies*:

1. Utilizing local resource people and available faculty, define objectives of the film and produce proposed script.
2. Working with two faculty members acting in capacity of "editorial advisors," revise as needed.
3. Identify students with experience and interest in production, organizing a production crew.
4. Maintain log of activities, noting particularly problems encountered.

SUMMARY TO DATE

Since the initial planning in January of 1974, six faculty and staff members have become involved in the project. Four local resource people are also contributing time and expertise on a complimentary basis. Two students with extensive but non-professional backgrounds are donating time and talent and

two others are involved but are being paid a nominal fee for their contributions. The college administration has given generous assistance, particularly with regard to needed equipment and time. The project is presently on schedule and, due to remarkable cooperations, has suffered only minor problems so far. Final completion date will be in June, 1974 and evaluation reports will be completed at that time.

Non-Transfer English

Roselee Kelley
St. Petersburg Junior College
at Clearwater, Florida

THE SCHOOL AND STUDENTS

Located on the west coast of Florida since 1965 and with an enrollment of over 3,000 commuting students, the Clearwater campus of St. Petersburg Junior College has provided an opportunity for any high school graduate or mature student to pursue a course which might lead eventually to a technical or academic degree. The school (its St. Petersburg campus was founded in 1927) has been characterized by its open-door policy which permits freedom to the students and teachers alike.

Categorizing the student population would be extremely difficult, for students range in age from teenagers to senior citizens, and in occupation from part time and full time employees and retirees to housewives and self-employed businessmen.

The fifteen member English department on the Clearwater campus has been consistently interested in maintaining high standards of achievement and has been involved in many innovative and student-oriented programs. Two of our members hold the Ph.D., while three more are working toward the completion of their doctoral work. Two other members have written Freshman composition texts in use in various schools around the country. Three of our instructors are developing a modular type composition course which will be individualized for each student according to his personal and professional needs.

PLACE IN CURRICULUM

The course entitled "Communications I" — English 130, as described in our college catalog, is designed "for students in occupational and semi-professional programs." It carries 3 semester hours of credit and is not intended for transfer, but may be accepted for transfer depending on the receiving institution.

THE COURSE

The course had been developed by the English department several years ago to meet the needs of terminal students whose English or language skills were not being developed in the transfer course, English 140, "Composition." Students were dropping out and turning off the "University type composition course," but were not really being given a chance to gain good communication

skills anywhere in the curriculum. English 130, then, had been from the beginning emphasizing the practical aspects of language and communication skills rather than the literary aspects which might have been stressed in the transfer course. With the addition of media, such as film making, slide tape production and video work not used before in either the transfer or the non-transfer course, the two year student could then be more easily reached and motivated.

I chose EH 130 — Communications I for curriculum development using audio-visual materials to enrich this course. Designed for students who have selected a non-transfer program from such areas as the health related fields of inhalation therapy, health care management, and the business related fields of interior design and fashion merchandizing, the course originally offered a brief study of four areas: reading, writing, listening and speaking. I decided to video-tape student speeches and follow up with peer-group critiques. Plans to have students make slide-tape presentations and short films utilized the skills of organization, production, listening and viewing. Evaluation of these efforts was devised to serve as a guide for further course improvement.

GOALS AND OBJECTIVES

Rationale:

This course designed primarily for students in occupational and semi-professional programs will deal with the communication skills necessary for optimum development, educationally and personally.

Goals:

The major goals of this course are the development of basic skills of communication by the students and the increasing of their self-confidence and awareness.

Specific Objectives:

The student will become aware of the basic importance of the effective use of the English language.

The student will increase the fundamental skills of listening, speaking, reading and writing.

The student will develop skill in the organization of materials, written and/or audio-visual.

The student will be encouraged to develop the ability to think critically, logically and clearly.

General Objectives:

Given the fundamental instruction, the student will display skill in writing well-organized, effective sentences and paragraphs.

Following sufficient instruction, the student will chose and limit topics, organizing them in a coherent manner.

The student will increase his reading, writing, listening and speaking vocabularies.

Given adequate instruction, the student will display skill in taking notes accurately.

The student will be diagnostically tested so that he may develop more effective reading habits.

The student will comprehend, summarize and objectively evaluate what he reads and is exposed to through the media.

The student will display the ability to spell, punctuate and capitalize correctly.

After sufficient orientation, the student may chose to make a super 8 film, or slide-tape presentation, using learned techniques of organization, innovative styles of development to achieve an effect, tell a story or develop a theme.

Through suggested reading, perceptive viewing of the media, and class discussion the student will develop understanding and open-mindedness toward his fellow men and women.

The student will read assigned essays on speech production and plan a 3 to 5 minute speech, present it to the class and have the speech recorded on video-tape. His speech will be critiqued by his peers according to stated criteria.

Strategies:

I did not keep a log or outline of actual experiences, but I feel that such a record would have been beneficial. I have been trying this semester (winter 1974) to keep such a record, however.

REACTIONS

My day section of this course was composed of recent graduates from large, nearby high schools. Some students were out-going and vocal, while others were quiet and withdrawn. Two black students, one, a calm, serious young man, and the other, a bubbly, enthusiastic, aspiring young female singer offered a practical opportunity for better racial understanding to the members of the class. One older woman student, a housewife and mother, returning to class after 32 years, provided an intriguing contrast to the younger students, who viewed her at first as a mother figure, but later accepted her as one of the group.

The evening section of EH 130, meeting once a week for two hours and forty minutes, included a wide variety of ages and occupations. Three city firemen, two beauticians, a town commissioner, a sheriff's department officer, two housewives, two telephone company employees, a printer, a nurses' aid, a savings and loan officer, and several recent high school graduates made up the class rool. With such a motley group, lively exchange of ideas took place frequently in this class.

I had planned to add three audio-visual modules of video-tape, slide-tape production and film making to the curriculum of EH 130. Students in the evening class chose to specialize in video-taping, since their time and budgets would not allow them to explore the other two areas. Their goals of self-awareness and self-confidence were enhanced by this experienc as will be mentioned later in this paper.

In the evening class the video-taping went well. The camera was placed in the center of the class so that the speaker might feel free to look at his audience rather than the magic, ever present eye. One student and I took turns manning the camera; in the day class, more students wished to operate the camera, giving me a break and providing them with excellent experience. In the day class, we made the mistake of placing the camera to the side of the audience, permitting the class to watch the receiver, but putting the speaker at the unfortunate disadvantage of being observed by the cold TV eye.

Students working on slide-tape presentations were able to get assistance from the audio-visual department of the campus library. However, when I teach this course again, I plan to ask the A/V personnel to give instruction to the entire class at one time, rather than letting the students seek help from the department only if they choose to work on a slide tape.

Three groups in the day class planned to make films, but only one was successful. This novel film had unusual psychedelic lighting effects mysteriously achieved by our lately-returned-to-the-classroom mother whose engineer husband was puzzled but impressed with the results of her efforts. The groups whose films did not turn out explained how they planned their films, shot them and then saw the sad fact that their films were blank. This lesson was as painful for me as it was for them. I feel it will not happen again. Each group must be

checked out with the A/V department personnel who are happy to be of service. Assuming that students knew how to handle and operate movie cameras was a mistake on my part and is not a valid way to provide a satisfying learning experience.

EVALUATION

Two separate critique sheets were used for evaluation and are included here. I think that I will use a more objective approach in the formation of the questions next time around, but these sheets did give me some honest feedback about the use of the media in the class room. Some remarks such as the following may serve to show just how frank the students were:

Question: What did you learn about yourself as you watched your speech on video-tape?

Answers: "I mumble a lot."

"I use my hands too much."

"I know that I had a speech problem, but I didn't know that I could stand in front of a camera and be myself without shaking like a leaf."

"I didn't look as nervous as I felt."

"I did learn that I have more confidence in speaking that came across the TV than occured to me."

"I should have prepared better."

"My voice scared hell out of me."

"That I am a nice person and I can finally admit it out loud, and also that I can do whatever I put my mind to do and do it well."

Question: What suggestions do you have for improving the course?

Answers: Speakers should be allowed to sit or stand. Allow 'off-time' introduction prior to video so speaker can get used to his audience. Set clock time for speech no longer than 3 minutes."

"Perhaps include question and answer time or even a debate with the camera viewing the whole event."

"People giving speeches must be convinced to relax and at least move their hands and/or heads to look more alive."

Video-tape Critique:

Please be honest. Write out complete answers rather than just short ones.

1. How did you prepare your speech?
2. How did you feel as you began to give your speech before the TV camera?
3. Did this feeling last?
4. Has your self-confidence increased since the beginning of this course?
5. Why has or why hasn't this happened?
6. Do you think this video-taping of the speeches should be a regular part of this course?
8. Please write down any suggestions that you may have for improving anything about the video-taping of the speeches.

Final Evaluation sheet:

1. What grade do you think you should get in this course?
2. Why?
3. This course was designed to help you improve your communication skills. Which of these skills have you developed as a result of this course?
4. What feelings did the viewing of the slide-tape presentations give you?
5. What suggestions would you give for improving this course?
6. Would you regard yourself as an open or closed person?
7. Are you happy with yourself?

8. What are your personal goals?
9. What are your professional or educational goals?

FUTURE OF THE COURSE

Certainly there is no question in my mind that the use of the TV camera in the class both as tool of self and of peer evaluation is essential. I plan to observe my own teaching performance with the use of the video-camera, also. Whenever I find that the students have the time and money to make slide-tape presentations and films, I intend to encourage them to do so. The future of the course as I developed it last session should indeed be assured in view of the positive feedback from my students.

The use of audio-visual materials in the communications course has been of benefit to the students, for it has presented personally relevant activities which have been of assistance in promoting self-confidence and self-worth. For instance, the technique of composing a slide-tape presentation requires a certain discipline and organizational skill which may be used in other ways by the students at a later date.

My colleagues have been watching me introduce the three media modules this past semester, and know that I will be delighted if they choose to follow by using some of the same in their classes. I did not involve them this semester, [Fall 1973] hoping that the soft-sell might be more persuasive than any other, after all.

My department chairman, Robert Kreager, the Dean of Instruction, Dr. Max DeVane, and the Dean of Academic Affairs, Dr. Phillip A. Fredrickson have shown a very positive attitude by granting me staff and development money so that I might attend the seminar workshop at Miami-Dade Community College in 1973. With such support I have been able to feel confident in pursuing these adventures in sight and sound.

Faculty Workshop in Media

Thomas McCracken
Lake City Community College
Lake City, Florida

THE SCHOOL AND STUDENTS

Lake City is a town of almost 11,000 in Northern Florida growing rapidly into a large town. It is 108 miles east of Tallahassee and 60 miles west of Jacksonville. The college is on the outskirts of the city near Aero Corporation, which is the largest employer in the area. It is also near Osceola National Forest and the Suwanee River.

As a community college, the programs include a Transfer Division for freshmen and sophomores, a Technical Division offering occupational and vocational training, and a Continuing Education division with short courses catering to special interests.

Students range in age from those in high school (16 years old) and in the early admissions program to senior citizens in the continuing education program. Their backgrounds range from functional illiterates to those holding doctorates. The main problem at Lake City Community College is reading: students are very poorly prepared in the communications area; hence, the move toward more individualized instruction to assist in total functioning at the college level.

The faculty is also variable in age and background, but it is basically a young, innovative staff involved in a tremendous number of projects.

PLACE IN THE CURRICULUM

The activity was an in-service workshop entitled a Faculty Improvement Meeting. These meetings are scheduled monthly for purposes of informing the faculty of new concepts, ideas, or projects that are being attempted at the college. Attendance is requested but is not mandatory.

THE COURSE

Faculty Improvement Meetings are sponsored in the hope that the faculty will be constantly aware of developments at the college and be improved by this exposure to timely topics.

GOALS AND OBJECTIVES

Goal:

To increase the use of media as an integral part of curriculum development at Lake City Community College.

Objectives:

1. Identify uses of hardware in collge programs.
2. Identify uses of software in college programs.
3. Create the ability to evaluate and critique audio-visual equipment and programs contemplate for use in classrooms (purchase, rental, etc.)

This goal, the objectives and strategies have changed slightly in the process of making it relevant to the instructors' needs. Upon returning to Lake City Community College, I found a need for a preliminary introduction to media and

LRC resources, rules, and procedures. Therefore, this Faculty Improvement Meeting was devoted to a fourth objective and a fifth objective:

4. To introduce faculty to the history, philosophy, and development of audio-visual and non-print media in our society, and
5. To list present LRC services, hardware and software resources, rules, and procedures.

These should come first in revised goal objectives when course plans are finalized.

Due to turnover in staff, I feel that these objectives should be included in the overall objectives for the stated goal and that an individualized faculty improvement course could be instituted in modules.

STRATEGIES:

For Objective 1:

a) prepare a handbook of instructions.
b) hands-on experience.

For Objective 2:

a) prepare sample programs to show usefulness to different disciplines.
b) arrange previews of commercially prepared films, media kits, etc. to show what is available on the market (good and bad).

For Objective 3:

a) prepare simple evaluation form for evaluators.
b) conduct a comparative session showing good and bad examples of equipment and media.

For Objective 4:

Lecture [a script was included with original copy] to give definition, philosophical background, and developmental history of audio-visual instruction including recent developments and future ideas and plans. Hopefully, it will be developed into an audio-visual plus manual individualized module.

For Objective 5:

a) Lecture and sample forms [see attachment to this report] concerning policies and procedures for use of A-V equipment and materials.
b) Example of A-V equipment with software programs already loaded so that instructors could see types and possible uses of LRC equipment. Free section of time devoted to hands-on equipment and questions asked of lecturer.

It is also desirable that these activities be included in an A-V module.

REACTIONS

Due to other important occurrences on campus, my Faculty improvement Meeting was rescheduled twice and ended up on the last week of the month. This was the week that the faculty usually had free; hence, approximately 20 of the 100 faculty members showed up.

The high point was the free period when the faculty had the opportunity to handle and view the equipment. They raised many questions about usage in classrooms and felt more workshops or a modularized course would be helpful in aiding them in using more media in classrooms. Units on individual machine operation, selection, and production of software were considered highly important. Of the equipment shown, the most enthusiasm was shown about the Kodak Supermatic 60 projector (Super 8mm), video tapes (with questions about pursuing color video cassette equipment and materials), and audio cassettes.

Several meetings were scheduled to talk to various departments concerning use of equipment and materials with their particular programs (to produce and

create various media presentations). Most will require new building and equipment (i.e. space for production, color video cassettes, etc.). Presently, educational specifications have been requested and plans are moving along for an audio-visual addition to the Learning Resources Center.

EVALUATION

1. Verbal feedback at Faculty Improvement Meeting.
2. Requests for consultation.
3. Budget requests.
4. General trends at college.

There was no formal tool for an evaluating session, but all above have shown it to be helpful.

FUTURE OF COURSE

1. Modules developed on equipment usage, media production, and usage of LRC services to college.
2. Possible short courses for faculty, students and community in use of A-V equipment (home movies, picture composition, tape recording, etc.)

Reactions:

1. Excitement about potentials of A-V in course work.
2. Desire to start immediately to produce top quality programs.
3. Hesitancy to get involved in media (expense, value to students, etc.).

Problems:

1. Lack of space for media productions at present time. (set-up production equipment/supplies).
2. Need for procedures manual and more firm rules with good supportive reasons.
3. No release time to produce programs due to administrative duties.

Solutions:

1. Time and patience while awaiting new building and equipment.
2. Creation of quality production on a limited basis in areas where possible.
3. Continue at organizing a team approach to smoother operations (procedures, staff, duties, equipment check-out and operation, media production and evaluation areas, etc.).
4. Search catalogs for rentals and inexpensive quality productions from commercial sources.
5. Talk more with faculty on plans and desires working mainly with interested parties to produce quality A-V usage.
6. Gain knowledge of hesitant faculties' interest and produce a good program that would be useful in several areas and obtain good, current commercial A-V presentations to view.

To really learn or to take time to view a presentation, the individual must have some interest or motivation to accomplish the objective. Any undue forcing would result in either memory work for a limited time or a complete waste of time. It is true that if an individual is required to do something he might become interested during the process and find himself. Therefore, there need to be requirements imposed; yet they need to be general enough to allow flexibility and specific enough to allow quantitative analysis and records to be kept. Qualitative records should rest on the sincerity and ability to accomplish objectives in a given amount of time. These factors need to be remembered in planning and implementing the desired programs. Increase motivation and the need to learn and actual learning will become more meaningful to the learner.

SAMPLE FORMS

LAKE CITY COMMUNITY COLLEGE
LEARNING RESOURCES CENTER

REQUEST FOR A/V SERVICES AND/OR MATERIALS

JOB ORDER #

DEPARTMENT	PERSON MAKING REQUEST (STAFF OR FACULTY)	EXT. OR TELE. #

SERVICE/MATERIALS REQUESTED	DATE DESIRED

DESCRIPTION OF JOB

DATE AND TIME JOB COMPLETED

REASONS FOR NOT COMPLETING JOB (IF APPLICABLE)

RECEIVED BY _____ (SIGNATURE AND STUDENT #)

DATE _____ TIME _____

LEARNING RESOURCES CENTER
LAKE CITY COMMUNITY COLLEGE

EQUIPMENT REQUEST FORM

DATE: _____ RETURN DATE: _____

INSTRUCTOR: _____ DEPARTMENT: _____

ITEM	NAME & MODEL NO.	DECAL NO.
EQUIPMENT		
16MM PROJECTOR		
TAKE-UP-REEL		
SLIDE PROJECTOR		
FILMSTRIP PROJ.		
8MM PROJECTOR		
OPAQUE PROJ.		
PROJECTION STAND		
SCREEN		
REEL-TO-REEL TAPE REC.		
CASSETTE TAPE REC.		
CASSETTE PLAYBACK UNIT		
ADAPTER		
MICROPHONE		
RECORD PLAYER		
EXTENSION CORD		
OTHER		

EXPENDABLES

BULB _____ CASSETTE _____ FILM _____

TRANSPARENCIES _____ OTHER _____

RECEIVED BY _____ DATE _____ TIME _____
(STUDENT # IS APPLICABLE)

RETURNED BY _____ DATE _____ TIME _____

LAKE CITY COMMUNITY COLLEGE
LEARNING RESOURCES CENTER

PHOTOGRAPHIC JOB ORDER

JOB ORDER #

REQUESTING ACTIVITY (NAME & DEPT.)	DATE DESIRED	EXT. OR TELE. #

NO. OF VIEWS	NO. OF PRINTS	SIZE OF PRINTS	TYPE FINISH

PHOTOGRAPHER REPORT TO: (NAME, DATE, TIME)

DESCRIPTION OF JOB

DATE AND TIME JOB COMPLETED

NO. PHOTOS TAKEN	NEG. SIZE	NO. PRINTS	SIZE PRINTS	TOTAL

ADDITIONAL INFORMATION

RECEIVED BY _____ DATE _____ TIME _____
(STUDENT # IF APPLICABLE)

Expository Writing

Martha Morrill McDonough
Miami-Dade Community College, North
Miami, Florida

THE SCHOOL AND STUDENTS

Miami-Dade Community College students range in age from thirteen to seventy; however, most day-time classes are generally composed of students from the age of 17 to 22. Recent studies show that an increasing number of adults over 22 are enrolling. Because Dade County is a metropolitan center and Miami a tourist area, the College has attracted many out-of-state students. We also have a large non-U.S. citizenship population. My own English classes seem predominantly male.

Responses to questionnaires indicate that the students have not been very successful in their previous English classes and many of them declare they have never written in order to get a grade in the subject: other activities such as speeches, films, tape-slide presentations, skits, various inter-action formats have sufficed to give the English grade.

Another indication of language ability among these students is reading material; apparently it does not exist for them outside the school situation or it must be highly practical, relating to their jobs or hobbies; or their reading is *Hot Rod, Penthouse, Ebony,* occasionally *The Reader's Digest.* The newspaper is anathema, although if there is time, they read the sports page and the help wanted ads when necessary.

Most of my students hold down full time jobs, often working 30 hours a week. Since the North Campus is relatively near the industrial areas of Hialeah and not too far from the hotel areas on the Beach, many of the students have jobs related to dress manufacturing, small parts for televisions, radios, and so on, and in the hotel maintenance-entertainment business. About half of the young men in the class described here were ex-servicemen; several still in high-school; a third Spanish speaking.

PLACE THE CURRICULUM

Given an expository writing course during the second week of the semester, I decided to try out a media approach for it. Since I had not taught this course for four years or so, there was nothing much in the files that would be admirably suited to the format using films, television, advertisements as the content.

Applied Communication 160 lends itself to a multi-media approach: the course prepares the technical-vocational student in the art of clear communication. Many colleges accept it as transferable. Following the successful completion of this segment of the writing course, the student generally goes into APC 161, where he writes various kinds of technical reports. APC 160 is accepted for the English credit needed to satisfy the requirements for the Associate degree. Letter-writing, interviews, preparation of advertising, descriptions and narrations of observations are some of the practice students receive.

THE COURSE

The English Department has drawn up the following statements concerning this course:

Rationale for APC 160 Expository Writing

An individual's progress and success, academically, professionally, economically, and socially, is directly related to his communications skills. It is, therefore, essential for each student to gain and maintain communication skills at an adequate level to assure such success and thus achieve self-confidence in all forms of communication. This pertains specifically to expository writing skills in the vocational-technical fields.

Goals

This course is essentially designed for students enrolled in the technical, paraprofessional and business studies program.

The major goal of this course is the student's development of sufficient skill and self-confidence through clear, concise, well-organized exposition to a level which will assure his success in his other college and in the outside workday world.

The second major goal is for the student to gain a mature realization of the personal benefits to be derived through a life-long interest in the language and literature of English.

General Objectives

1. The student will develop an adult comprehension of the importance to his welfare of the need and use of the basic disciplines required in the effective use of the English language.
2. The student will increase his skill, comprehension and vocabulary through writing, reading, speaking and listening activities.
3. The student will develop skill in the selections and presentation of original material by meeting acceptable standards of structure and grammar.
4. The student will acquire mastery in utilizing the structure and patterns of organization to facilitate the communication of his knowledge in written form.
5. The student will be encouraged to develop critical investigation ability, logical thinking, attentive listening, and clear expression of ideas. Through research, observation, listening, expression and exchange of ideas, in both oral and written form, the student will be more suitably prepared to enter his chosen profession.[1]

GOALS AND OBJECTIVES

Rationale:

Whenever we have something to say, we like to say it well. Whenever we have something to write, we like to write it concisely and clearly. That is what Applied Communications aids students to do.

Accuracy in mechanics and interest of content are two essentials. However, organization of material and expression of reflection and judgment are primarily the focus here.

Objectives:

By the end of APC 160, the student will be able to:

1. listen attentively enough to report sensitively and accurately what he hears
2. write on selected subjects in such a way as to convince or correct or explain

[1]APPROACHES TO APC 160/161 EXPOSITORY WRITING AND TECHNICAL WRITING, (Department of English, Miami-Dade Community College, North Campus, 1973), pages 3 & 4.

3. risk unpopular views or come to the support of a class or group member
4. react voluntarily to discussion or questions in class
5. defend his viewpoint and be willing to expand and/or change his viewpoint
6. share personal experiences and understandings with another member of the class
7. initiate various methods by which a task or project can be realized
8. constructively criticize or praise the results of a class or group task
9. initiate a class discussion
10. attend class on the basis of personal choice rather than institutional policy

STRATEGIES

Specific Assignments (long range planning)

September:

Make a newspaper article file on which the following subjects are represented: the commodity market, the construction industry, fashion and fashion design, the gold market, the stock exchange, the railroads, Spiro Agnew, Watergate, the automobile industry, international business, or any other subject that is of particular interest to you.

At least two articles per subject. Be sure to have the source clearly marked in your notes: the title of the newspaper, the date of the article, the section and page number.

Summarize each article, according to the handout given you in class. Be sure to include after the summary, exactly what you see to be the implications of the information you have gained by reading and understanding the article.

October:

With a partner, invent a commercial for television. The article need not be real, — one actually sold, but you may choose any sort of article or service as long as you can present the commercial to your classmates in the classroom setting.

Your handout explains the process: please use it as a guide.

November:

Research and Investigative report on some aspect of the media industry. More on that later.

REACTIONS

Because the APC 160 class resulted from an overflow of students in several regularly scheduled sections and because these students arrived during the second and third weeks of the semester, during the extended drop-add period, there was never a single class meeting with the same group of students. It was most perplexing preparing for the course as a result. As a result, too, of the additional technical course enrolment, textbooks were not available for this section. I was driven willynilly to the newspaper and believe that the article file, with attendant assignments and class discussions, was valuable to the students, most of whom rarely read anything beyond the sports page.

September class periods were devoted to giving certain bibliographic skills, writing summaries, precis, and conducting brief talks based on the newspaper article information. Prior to the speech assignment, however, the class was separated into pairs in order to conduct an interview, which was then turned into an introduction of the partner to the class. A final assignment based on the interview-introduction was a written biography of one of the partners. By this time, late September, the class-base (17 boys and 3 girls) had nearly stabilized.

Following the newspaper reading-writing assignment, the class spent several

portions of the hour meetings observing the programming of two local television channels. Fortunately the soap opera *Days of Our Lives* occurred during our class period. The students observed the commercials appearing amid the drama of the show, and at home set up a listening-viewing schedule to discover the appeal of the commercials during the newscasts. They expressed doubt at first as to the need to analyze the commercials and the content of the newscasts and the afternoon drama but after they had created their own television story-board-commercial they appreciated the earlier exprience. (We followed Joe Dispenza's idea [developed during the Workshop-Seminar] of hunting down the American myth!)

I made a tactical error in assigning two persons to the commercial: only one of the pairs was able to work effectively together to produce a quite acceptable soap commercial. Furthermore, some of the students refused to brainstorm for products that had never been sold or created which they would invent and their literalness led them into unfortunate imitations. If the class had been more homogenous in interest, perhaps, or if they had been more willing to know each other better at first, it is possible that the two-by-two task force would have been productive.

Since the television analysis allowed for the introduction of logical fallacies, for the discussion of the usefulness of form and structure in writing, the class profited from lively discussions. When *Young Goodman Brown* was shown to them, it became clear they were alert to the problems of stereotyping and were appreciative of the camera effects to depict internal struggles.

Their reaction to *Run!* proved that they cannot be visually duped even if they themselves stereotype: they are quite aware of the simplistic formula and of scenes which are perhaps too obvious. Some students revised the girl-siren sequences rather better than I'd expected. Some suggested the hands moving above the sand were so exaggerated a motion that the over-all effect of the film was negated.

As a by-product of the television viewing, and in an effort to introduce the students to the letter-writing techniques, and since some of the students complained about the stupidity of the advertisements on television, about the way the ads belittled the viewer, often making children or women appear incompetent, I assigned each to write a letter of complaint to the offending agent. The students found it hard to be dispassionate enough to write clear statements of what they considered to be the trouble; some even decided that there was nothing wrong with the content, the slant, or the attitude of the agent making the ad or show since they now recognized what was going on! No one actually sent a letter to the FCC or to an advertiser even though when the task was first assigned, I had thought someone might just do so.

Some students, as a result of making up the advertisement, decided to investigate the television requirements for ad-making. Others chose to research the standards and their present application. To satisfy the investigative report some students worked out a history of radio-programming for a set period; some researched the creation of television shows. All in all, this aspect of the course seemed less satisfying than the actual viewing and analyzing of the commercials and soap opera: perhaps what the vocational-technical student requires is the knowing of immediate reward. Delayed or anticipated or steady application to a goal is quite hard for him, — at least, the research reports point in this direction, even when the process (maybe because?) was broken into steps. Since the television set was right in the room, the content was immediately available, the analysis on the spot and the immediate writing experience in response to the

viewed material, the students had not time to vacillate. It was in the comparative essay toward the end of the course where they had the chance to reflect on the value and relative content of the newspaper, the television and the radio as media.

Although a local shop advertises twenty-four hour photographic service, we found it could not be depended upon. Cameras they lent often did not work or the students were unable to work them. The commercials the students prepared used photographs, — color, with one exception; a student in Graphic Arts drew cartoons for his commercial. The commercial due date was November the first week; however, the students were not finished with them because as they said, "I never knew it took so long to arrange a shot. First, the light was wrong. Then my mother walked in and we had to start all over again. Then the dog romped past in the middle of the photographing and I couldn't convince my kid brother I was on an assignment for school!" and "The whole first roll of film was returned to me completely black. I had to make appointments with my models for a second shooting and no one was free when I was: so, I'm late with my ad."

What I think I learned from this task is that it should be a final week objective, or better, final three weeks, with a rotating schedule of some sort. It certainly is easier to manage when everyone has his own camera, but even then something can go wrong because the boy whose film was black (did he forget the aperture required for indoor shooting and did he think he didn't need lights?) owned a brand-new camera.

Students resented at first the expense of the film, because traditionally APC 160 is a one-text-book class and the text should be under $10.00. They all enjoyed the results of their photography and believed they had learned a great deal about outlining or blocking out what they wanted to say. They discovered the joy of organized or of organizing chaos. During the discussions following the presentation of the commercials, they listened to one another and commented with increasing perception about camera angles, distance and height from the subject (the point of view), model placement, the use of color to attract attention (which are best for what kinds of subjects and audiences), and best of all the necessity for brevity. Before the students had presented all the commercials, they remarked before the last three or so that the person who went first had surely been brave and each one had been progressively better displayed and conceived. It is true. If only they had got into the swing of it sooner.

It may not be quite clear from this discussion so far how the time was arranged for each major task. What I tried to do was to set up three major projects and build class formats around them so that the students would have preparation for each task. It didn't always work out because sometimes the films I wanted to use were on another campus, or students would come to class with only half the preparation completed, or the composition of the class would be at variance with the roll. This last occurred during the period when the rest of the college departments were giving mid-terms. And of course toward the end of the semester there were some students who found the major tasks took more of their time than they wanted to spend on English and even though they continued to come to class they were unprepared for what the rest of the class was doing. Some students just never bothered to finish the entire investigative report. In any case, while we were working on the commercial and making analyses of them, the class saw and discussed the following short films:

**Communication Primer*
**Award Winners — Television Commercials of* 1967

The Language of Letters
Scientific Method
Experiments in Motion Graphics
**How to Transport and Finish Concrete*
**Rebels/271*
Preparing for the Jobs of the '7(
(For four of these,* they wrote ir ediate essays
in response to technique or conte)

During the film-viewing discussions th e students suddenly discovered that they had been using good techniques of i estigation and planning. *Rebels/27* offended their sense of propriety: since there had been such good planning and such interesting designs built on a small scale, the burning of the lakeside architectural units seemed criminal. The students wanted those buildings transported to a children's playground, but not destroyed. Still, few of them have come around to pick up their own commercials. We shall see.

EVALUATIONS FROM STUDENTS
(Others omitted because of space limitations)

"The most important thing I've learned is to plan ahead, get my shit together, and just plain do what I have to do to get it done and get it done right."

"When Carlos gave his commercial I was impressed by his organization. Since I work in a men's shop I commented on how the pictures could have been more colorful by interchanging some of the outfits he had." (Note: Carlos used his own clothes in his ad and arranged them with the darker ones at the lower sections of the poster. The class argued about his blues and whites and the light stipes: they wanted flowers and bright colors for emphasis. After all, men need not dress conservatively always.)

"Mrs. McDonough said in the last class that she didn't think we the students learned a damned thing. She also told us that we were part of an experiment that lets students do what interests them . . . When she told me this I really felt ashamed that I abused the class time. I've never had a class like this before and I didn't know what to expect."

FROM TEACHER

It is always disappointing to prepare a new kind of course only not to teach it again for a while. The Winter semester offered me no chance to try this approach immediately. I believe it was an oversight only in the scheduling of courses because the department has felt an increase in the demand for the Applied Communication sections. However, there were a number of incompletes in the class and because the students in other sections operated quite differently, I heard that my students (particularly the ones who did not remain till the end) felt that they were not learning what they were supposed to learn (It wasn't the way "it spozed to be!").

The atmosphere in class was open but not all films were enjoyed and some students felt the lack of dependence upon a text. (Some of them purchased and used Barr's *Listening, Speaking, Writing.*) One or two felt that oral communication was stressed at the expense of formal writing. Some full-time workers wanted assignments that could be completed in class and no outside work-study at all. Others felt that they were allowed too much leeway (freedom?) in completing their assignments. It is hard to conduct a class differently from the methods generally prevailing. Stating that students are to have a chance to initiate, plan, and present their own material in the manner most meaningful to them startles them. If they are enjoying a class discussion, they feel a little

guilty. If the discussion concerns their own concepts of the American family, the position of men and women in the economic structure, as revealed by soap operas and commercials, they feel uneasy. But they are nevertheless learning logical thinking, that no one runs from responsibility for long, that processes need organizing if others are to be part of them and understand.

If I were to teach APC 160 again in this fashion, I'd like to know ahead of time and get the films, be scheduled into a comfortable classroom where viewing them does not compete with the blazing sun or the neon lights in the corridor. Secondly, I'd like each student to own a camera he understands how to work. I'd like to be able to tell the student ahead of time that film is an expected expense, unless he prefers to comic strip forever.

FUTURE OF THE COURSE

The course, APC, will, naturally, remain in the curriculum. This particular approach was well enough received by students and administrators, that it will undoubtedly be repeated. Also, other faculty members have adapted some of the elements in their own classrooms.

Interdisciplinary Study (Module)

Stanley Miron
Miami-Dade Community College, North
Miami, Florida

Explanation:

The module presented here was to be part of the English segment of Micro-college at Miami-Dade Community College, North. Micro-college is a community within the larger college that provides an opportunity for interpersonal relationships not possible for most students in the existing system. Within Micro-college, students involve themselves in projects without concern for traditional academic boundaries.

This module, though presented through the English offerings, provides the student with an opportunity to explore areas not necessarily related to a traditional English curriculum.

Rationale:

The classroom wherein lecture, discussion, test, etc. predominates is often a poor learning experience. Students recognize that the real world and the academic world exist as separate and unequal domains. Rarely can the students explore and learn from the non-academic world as part of a college program. This module is designed to encourage students to explore and learn about the community they live in. The program is based on the following assumptions:

1. Learning takes place best when it occurs in the context of real life.
2. Subject-organized learning is not as worth-while as when students choose areas of interest in which they have a personal concern.

3. Students should spend a good deal of their time actively exploring their community and testing out their academic knowledge.
4. The knowledge gained by the student in this manner will be meaningful to him in later life.
5. The student should be able and willing to share this knowledge with others by using various forms of media.

Objectives:

1. The student, working on his own or with others, will choose to investigate an area of interest within the community.
2. The student will investigate his area of concern by interviewing those people who make the decisions and those who are affected by the decisions.
3. The student will keep a record of his interviews using tape, film, video, etc.
4. The student will provide himself with whatever background knowledge is necessary to conduct an intelligent inquiry.
5. The student will familiarize himself with the utilization of media hardware.
6. The student will compile the information gained and present it (via the use of media) to an audience.

RESPONSE (Lack of Implementation)

I am sorry to say that my students last semester simply were not interested enough to select the above program. Instead, they chose modules that were more traditional (How to Write a Persuasive Essay, Creative Writing, or Research Techniques, etc.) and, from their point of view, easier, less complicated, and less involving. This is a rather strange situation as these students are, on the whole, fairly non-traditional in terms of attitudes toward race, sex, drugs, politics — i.e. they definitely represent that left of center group that could be expected to be enticed by a looser educational system. Yet, when faced with a choice between being in control of their education by examining their community as a learning model, or a more structured situation and a more traditional choice of subject matter, they chose the latter. I guess the '60s enthusiasm for unique educational opportunities is over.

Most students, when questioned as to why they did not choose the media option, said that though they felt it was a good idea and would be a valuable experience, it would be "too difficult or too demanding of their time."

This response, I feel, is simply their method of avoiding a program that they see as a risk or challenge never encountered in their academic past. Rather than accept this situation, I am attempting to develop this program on my own for next Fall by establishing a separate interdisciplinary course based on this concept in which students will sign up during registration for approximately 9 credits (3 in English, 3 Social Science, and 3 in Humanities) and become truly involved in implementing this course. At this point, the administration has indicated some interest, but much of the planning remains to be done. I still believe that the idea has merit, and I hope to see it in operation within a short time.

Mass Media (Elective)

Ferne Burns
Mainland Senior High School
Daytona Beach, Florida

Grade level: 11 and 12

Duration: 18 weeks (one semester)

Rationale:

In today's society one can neither escape the all-pervasive aura of mass media nor fail to be affected by the proliferation of communication so engendered. One can, however, become a discriminating consumer of mass media's products.

While an eighteen-week course does not allow time for in-depth investigation of each of the mass media, an over-view of magazines, newspapers, radio, television, and films, with emphasis on the power of each to influence our ideas and actions will be attempted.

Goals:

Students will learn to view mass media critically, to identify propaganda techniques when confronted with them in mass media, and to cooperate in group media production.

Objectives: Students will

1. use the accepted vocabulary of each medium in class discussion, written assignments, and production work.
2. recognize similar propaganda strategies in given examples with a 70% accuracy.
3. explore a variety of media and their capacities. (Hands-on class sessions).
4. view a variety of films and television programs.
5. discuss films and television programs according to criteria developed in class.
6. write a story in newspaper style.
7. plan and participate in small-group projects in silent film and television production, applying technical principles learned in class.
8. plan and tape a program suitable for radio presentation, applying principles learned in class.
9. participate in class evaluations of all productions.
10. develop their own standards of criticism and taste, and articulate them in writing.

Film Module for Radio-TV 106 Introduction to Radio Television

Mary Elizabeth Stiers
Ohio University, Zanesville, Ohio

Goal of film module:

To introduce development of the communications media and possible innovation in the future.

Objectives:

1. identify those persons and processes from which our present communications system have evolved.
2. organize events in logical sequence according to their evolution.
3. relate the need for development of the communication process to meet the sociological requirements of a given period and show how each new development precipitated sociological changes.
4. identify the scientific discovery which made possible each media development.
5. synthesize knowledge of communication systems to expand knowledge of them and predict possible changes in the near future and their possible effects upon society.

Evaluation:

Report of findings of independent research by using choice of media—written as newspaper or magazine article, audio or video reports.

Discussion of findings as these are presented in class.

Knowing Yourself (Film Module)

Helen Tulis
(High School)

GOALS AND OBJECTIVES

Rationale:

Maslow's "self-actualization" has received much publicity, but many people never use their highest potential, never achieve "self-actualization." Many teenagers today need to discover themselves, analyze their highest potential, and work up to their highest achievement. But first, they need to know themselves.

Goals:

Students will learn about themselves by viewing themselves on film and videotape and hearing themselves on tape cassettes. They will view **others** on film.

[Objectives to augment this goal were never completely developed, nor were strategies well defined.]

IMPLEMENTATION NOT ACHIEVED, BUT . . .

This is an excerpt from a letter sent to Audrey Roth in March, 1974:

" . . . the school was quite 'traditional' and I was very severely criticized when I tried some 'innovative" approaches. Since **that** time, however, **two** of us have arranged, for approval, a list of courses or 'packages' that juniors and seniors will be able to take in the fall of '74. One of the courses is called **mass media**. You might like to know that as a last three-week-interval, I plan to include 'film as literature' in the American literature course I teach."